

grated or the less differentiated one more differentiated. It should be remembered that Bharata also refers to the role of Sakti in Rasa-enjoyment, when he speaks of the distinctive flavours of each of the different ingredients, which enter into the making of a soup or drink.* The concept of visuddha-sattva in Bharata once again indicates his awareness of the role of sakti in Rasa enjoyment. The Vedantists, like Ramanuja, Nimbarka and Madhva were doing little else than emphasize the concept of sakti, when they gave to visuddha-sattva a prominent place in their philosophic scheme.

Vallabhacharyya speaks of the noumenal kingdom of Bhagavan, like Vaikuntha and others. Everything in this kingdom is aprakrita and nitya. Vallabha holds that the jivatman is atomic in size, a part of the Brahman, and is non-different from Him. This atomic portion, full of sat, cit and ananda, issues out of the aksara Brahman, just as sparks of fire issue out of the burning fire-place. As these sparks separate out of the common source, there is out of the grace of God, in each part, preponderance of Sattva. There is simultaneously a disappearance of the ananda portion. The aiswaryyas disappear thereafter. The jiva may be atomic; but at the moment when he is possessed of by God, or when there is the emergence of ananda, divine qualities like comprehension and extension appear. But even then the comprehension and extension of the jiva are not established independently. Comprehension or extension being inter-related to anandamsa may only make its appearance in the cid-amsa.

The followers of Vallabha speak of Para-brahma as the seat of perennial delight, and invested with all aprakrita dharmas. He is Sree Krisna, also known as Purusottama; all the alaukika qualities are ever present in Him; all His lillas are nitya.

The Vallabhiyas hold further that just as there is an aprakrita visuddha-sattva, very different from the prakrita sattva, so there are aprakrita rajas and aprakrita tamas. The Visuddha sattva, when it assumes a shape for the maintenance of the universe, is known as Visnu. So when the Lord takes the form of Visuddha rajas, there is Brahma; and when the Lord takes the shape of aprakrita visuddha tamas, there is Siva. Though they are all aprakrita deities,

they are known as "sa-guna", because they control the three prakrita gunas.

The way advocated by Vallabhacharyya is also known as the pusti-marga. The anugraha or kripa of God is known as pusti. Ordinarily, all jivas are not entitled to lila-pravesa. At the beginning, out of the "anugraha" of the Lord, the Jiva gets Brahma-bhava. After that, there is the "parama anugraha" of the Lord. This is called "barana" by His own rupa. Anugraha liberates the Jiva, and gives mukti. This is attainable by all. But parama anugraha leads to bhakti. This is extremely rare. The anugraha or kripa of the Lord resists the ravages of time. Various results, both laukika and a-laukika, flow from it. One can find out the presence of anugraha or pusti by looking at the result. The removal of great obstructing influences, and the establishment of God's kingdom are known as Maha-pusti. In actual practice, karma and obstacles arising out of swa-bhava are the most difficult to be overcome. To take the case of Indra, it should be remembered that Indra killed Viswa-rupa, and was the slayer of Dadhici and Vritra. Viswa-rupa was a great worker, Dadhici was wise, and Vritra was an equally great devotee. These slayings are definitely very cruel and heinous. But out of the Kripa of Bhagavan, no evil proceeded out of these actions. The Lord saved Indra out of His great mercy to him. Indra survived, even when he was struck by thunder in the womb of his mother Diti. This is pusti par excellence.

All the four different kinds of results flow from pusti. Kartya-viryaa was crowned king, because he was favoured with pusti. Deva-huti was liberated, her penance and sacrifices were only means to win the anugraha. The muttering of names of Aja-mila was also meant to further this pusti. When the devotee out of a profound attachment to God, is full of His thoughts, he has no longer anything to fear from here or hereafter. God holds in abeyance the influence of kala, dharma and swa-bhava. There is the establishment of a correspondence between God and man on the plane of body (which is a form of bhava. See Ch. II). The maintenance of the body does no longer depend on human efforts. It depends on the grace of God. The man who has been charged with this bhava, maintains his body simply on this consideration.

It must have been noticed from the foregoing discussion that cit-sakti occupies a very prominent place in the

schemes of Ramanuja, Nimbarka, Madhva as also in Vallabha. It has been also noted that though visuddha-sattva in Ramanuja and Nimbarka, comes under a-cit tattva, yet it is always being super-imposed by the cit of Bhagavan. This cit-ananda is rasa. The Jivas thrive on it for their existence. This is the source of all joy and delight. The various descriptions of Rasa, which one comes across in Rasa literature, all speak of this manifest aspect of God (karya-bhukta amsa). The methods of Rasa realisation are very different. This accounts for how Rasa, though essentially one, manifests itself in diverse forms in the hearts of the rasika, and is known as Rasa. Such appearance would have been impossible without steadfast bhakti. It has also to be admitted that the visible outward manifestation of God is in the form of Rasa. Purusottama in his Vidvan mandana-tika writes, bahirabir-bhutasyapi bhagavato rasa-ttvamabadham. There is another position. Just as God is of the nature of Rasa, so also He enjoys or relishes all Rasas. He is Rasa, and at the same time, relishes all Rasas. It should be remembered further that bhavas are also not different from the essential nature of God.

VII

The Abhidhamma-Samgraha also expounds this concept of purified Soul (Sila-visuddhi) merging into dhyana-citta. Those who care for Rupa citta or dhyana-citta, must walk very carefully and perform the five virtues (pancha-sila).

One must fix his mind and vision whole-heartedly on the selected object, and go on meditating. Then a time comes when the selected object becomes equally manifest, no matter if the eyes are open and shut. The object of the visual image is called "parikarma-nimitta"; the object of the mental image is called "udgraha-nimitta"; when the mind is completely focussed on "udgraha-nimitta", then out of that image, there issues a bright, purified image. This is called "prati-bhaga-nimitta".¹² The objects of the visual image (parikarma) and mental image (udgraha) together constitute what is called "parikarma-dhyana".

The Abhidhammartha Samgraha divides Rupavacara Kusala Citta into five stages. These five elements in the first Rupavacara dhyana-citta are vitarka, vicara, priti, sukha and

ekagrata "Vitarka" marks that stage of the citta, at whose attraction things are cognised in the citta. Vitarka thus works against the inertia of the citta, and helps in the liquidation of "Sthana-middha".¹²⁰ It reflects over and over again the nature of the thing, and thus takes the mind to the object. It has been alternatively called "Cinta". Once the thing has been cognised by Vitarka, the next stage of the mind, "Vicara"¹²¹ delves deep into it, in order to know its precise nature. It is always going down into the depths of analysis ; and that is why, it is characterised by prajna or wisdom. It cannot be swayed by Vicikitsa, because it is rooted firmly in prajna. Thus Vicara works against Vicikitsa, which is an impurity of the citta ; Vicara is thus a dhyananga. The citta which is without any fear when resting on an object, has "priti". Priti is naturally full of delight. It exhilarates the citta, and removes "Vyapada", which again being of an impure nature, always disturbs the mind. So Priti and Vyapada are opposed, just as Vicara and Vicikitsa are opposed. Priti is always accompanied by "Sukha" or delight. When the citta is removed from all other supports, then the citta attains a state, which is known as "ekagrata". Ekagrata is thus opposed to that state of mind, which seeks for support (alambana) diverse things.

Vitarka thus brings close to the mind the object of sense. Vicara makes the mind deeply absorbed in it. Priti delights the mind through this new sense of possession. Sukha reorganises the whole pattern of relations, and ekagrata transfixes the mind.

The above analysis must have pointed out that the object of all these citta, is the same. There has only been a gradual refinement, a removal of hindrances which stand in the way to complete enjoyment. The five different kinds of Rupavacara citta mark the five different stages of this gradual refinement. With the disappearance of "Sthana-middha", vitarka is strengthened ; with the disappearance of vicikitsa, vicara becomes prominent ; with the removal of vyapada, priti, and with the conquering of auddhatakauprita, Sukha appears. When the mind is completely disengaged from Kama-chanda, there is ekagrata. This unalloyed, tranquil state of pratibhaganimitta is called "aparna".¹²² Aparna is the stage of complete absorption. The mind is fully active, much more so than what it is at any other stage. But the senses become inactive. In other words, eyes see objects, but do not carry any message ; the

ears hear, but are indifferent to what it is ; and so on with all other senses. The senses become intensely active ; but they become, at the same time, unattached to the objects of sense. The citta becomes very powerful and keen. At this moment, there is prajna. This prajna cuts the roots of all attachments.

The Sadharma aims at "nirvana" or total annihilation, through careful restraint of body and speech, or observance of sila and regulation of life. For Sila is the foundation of a purified life. Sila is an essential element of Samadhi. Sila is to be prescribed according to character, as medicine is prescribed according to disease. When the Citta is steadfast in contemplation at the pratibhaga-nimitta stage, then the citta has reached "upacara Samadhi". With this upacara samadhi, "nivarana" for the time being is held in suspense, and there is a flow of "priti" in the citta. The other angas of dhyana are replenished with this priti-rasa. This is what is known as "aparna Samadhi" or complete absorption. As a result of this "aparna Samadhi", the citta is freed from all "nivarana", and is at the same time, flushed with "priti" —and this is known as "citta-visuddhi" or purification of mind.

The aspirant after moksha first tranquillises his troubled mind (citta), and relying on the foundations of his sila, must repeatedly practise to reach the higher stages. The Silas shall lead us into right speech and right conduct ; these shall do away with all discrepancies. At the Samadhi stage, one gets infinite pleasure ; the klesas are controlled ; citta becoming purified, is fitter for the attainment of prajna. This is the peculiarity of Samatha bhavana.

It has already been seen how great is the importance of the concept of Visuddha Sattva in Samkhya analysis, as also in the analysis of the Vedanta. The Abhidhamma analysis is not essentially different from this analysis of the Visuddha-Sattva. Prof. Stcherbatsky discusses in detail the affinity of the dharmas of the Buddhists and the Gunas of the Samkhya (I.H.Q. Vol. X. pp. 737-60). It is indeed astonishing to notice that some of the fundamental conceptions of the Abhidharmists together with the manner of argument advanced by them to establish their validity, closely follow those of the particular school of Samkhya represented in the Yoga-Sutra and specially in its Bhasya (Central conception of Buddhism. Chap. XII—Prof. Steherbatsky). Bharata's Rasa-analysis which is strikingly

similar to Patanjala analysis, should profitably be studied against the background of Abhidhamma philosophy.

The full process in the practice of Samatha meditation from the very beginning right up to the attainment of Jhana, may be roughly described as follows: The Yogavacara selects an object (Kammathana); he draws his thoughts from all sides and tries to concentrate on the object, known as parikarma nimitta. From parikarma nimitta, he passes to the imagery symbol or uggha nimitta. After a continued practice, the details of the "image" vanish away, and it becomes a disc of clear brilliance. It is called patibhaga nimitta or the transformed after-image. In all these three cases, there is a gradual sublimation, and a process of purification. In a case where there arises a Patibhaga Nimitta, the Upacara stage of meditation becomes very strong in which all the Nivaranas are suppressed. These Nivaranas stand in the way of complete and detached experience. Then the five constituents of Jhana—i.e. Vitakka, Vicara, Piti, Sukha and Ekaggata—appear in prominence, and the first Jhana is obtained, which is the Appana stage of meditation.

Coming to the fundamentals of aesthetic enjoyment, it will be seen that the highest enjoyment is for him, who is unaffected by all bhavas. He is sarva-bhavamaya, precisely because he is beyond all. The question arises, who enjoys? What is it which he enjoys? When does he enjoy? Where does the enjoyment take place? Who again is the spectator? Who is the player? In reality, there is but one undifferentiated, unique reality (See Ch. IX). We ourselves are the player. We ourselves are the spectator. A passive spectator can hardly ever enjoy the essence of Rasa. He must be a "sa-hrdaya" preksaka. In other words, the spectator is charged with bhava. If the spectator be not "sa-hrdaya" or "sumanassa", there is no longer any spectacle, or necessity for plays and poems. A visuddha-drasta or purified spectator looks at manas and prana. As he looks on, these last two become inactive, and the spectacle stops and ceases to interest him. At such a moment, there is visrantti. The ideal of the Rasa-vadin is something very different. The spectacle goes on, and yet the spectator is absolutely unaffected by it, and is asanga. In Ch. X, it will be seen how the highest ideal of Rasa-enjoyment is achieved when the most intense bhoga goes hand in hand with the severest renunciation. It is where bhukti blends

with mukti. Such an ideal is only attainable when the spectator is at once sumanassa and preksaka, the two primary requisite in Rasa enjoyment.

When a man has attained this stage of Visuddha Sattva, he is at once "sumanasa" and "preksaka", the two characters, which the true experiencer of an object of art, must possess. Bharata in Ch. VI of the Natya-Sastra, has spoken at length of sumanasa preksaka. It should be clearly recognised that one who is sumanasa or in sympathy with the object of vision or of hearing, in ordinary life, cannot be detached spectator, or preksaka. One who is sumanasa, is held by the object of sense. Again, one who is preksaka cannot be in sympathy with it. This is only possible when the spectator has attained a purified state of mind, or Visuddha-Sattva. Visuddha-Sattva is the platform on which meet these two, the sympathetic on-looker and the detached spectator. Sympathy and detachment, while otherwise incompatible, become eminently compatible, because both meet on the plane of Visuddha-Sattva.

CHAPTER V

Visuddhi in Indian and Greek Analyses.

I

If Rasa be only an attribute of Visuddha-Sattva, the question naturally arises what is the criterion of this Visuddhi or purification. The question is of great importance, for this same criterion applies equally to Bharata's analysis, as also to the different systems of Indian philosophy. The two characters of an ideal aesthete are according to Bharata, sumanasa and preksaka. Both are the result of Sattva-suddhi. This concept of suddhi or purification has played an important role in the evolution of thought in both India and Greece.

Preksaka or the detached spectator is not held by the diversity and glamour of the spectacle; he has travelled far beyond mere sensuous impressions. Visual and auditory messages do not bring to him any appeal to the senses. He has a purified soul, a purification made possible by the perfect balance between contending mental faculties. As a result of sattva suddhi, he can at a moment's notice, identify himself with the sense-object. When this sattva has been sufficiently purified, then the mind becomes transparent like a mirror. It reflects everything that has happened from time immemorial. The Abadya-Yoigisavya story told in the Yoga-Bhasya (III. 18) beautifully illustrates how this retention in memory is made possible. Abadya once asked Lord Yoigisavya, "Lord, you have again and again, been born as god, man and animal. How is it that your intellect is as pure as ever? I would very much like to know the different kinds of experience, which you did have in these different lives. Which had been the most pleasant life, and which one the most painful?" Yoigisavya said, "My dear pupil, not one of all the lives that I have lived, was pleasant." Abadya enquired, "Is unlimited power like that of God equally sorrowful?" Yoigisavya answered, "Unlimited and god-like power is certainly enviable; but Kaivalya exceeds them all". The question is how could Yoigisavya remember all that happened to him in all these different lives. The answer is that Yoigisavya had reached such a stage of purification, that barriers of

of time are no barrier to him, and his mind can travel wherever it may like. Patanjala writes, संस्कारसाक्षात्करणात् पूर्वजातिज्ञानम् । Caraka similarly holds that it is possible to remember past lives, if the mind be pure. यदा तु तेनैव शुद्धे न संयुज्यते तदा जातेरतिक्रान्तायश्च स्मरति । स्मात्तं हि ज्ञानामात्मानस्तसैव मनस्नोऽनुवन्धादनुवर्त्तते यस्यानुबृत्तिं पुरस्कृत्य पुरुषो जातिस्मर इत्युच्यते इति सत्त्वमुक्तम् । (Sarira 3. 19.) (123)

There is another aspect of this problem. It is that ideal aesthetic enjoyment presuppose complete identification with the object of sense. This is what in European aesthetics, has been called, the universalising power of sympathy. It should be remembered that ecstasy universalises our limited self. This is one of the grounds of Aristotle's defence of poetry against Plato's charges. The Indian analysis emphasizes that such ecstasy or standing out of ourselves is only possible when purification of both mind and soul has been achieved.

When there is this sympathy with the objective world, the purified soul no longer stands aloof in isolation. It goes out, and becomes one with it. In the Bhagavad the case of "Kita-bhringa-kaya" (worm taking on the appearance of bhringa) is cited, to illustrate the nature of this kind of worship. The worm gradually loses its distinctiveness, and becomes identified with bhringa. This sympathy with the objective world can again be traced to the Sampad upasana of the Upanishads. The Upanishad divides Symbolic worship (pratiko-pasana) into two branches—Sampad and Adhyasa. Citsukhacharyya in "Bhasyabhavaprakasika" writes, "when a superior object is imposed through certain resemblances on an inferior object as a support, then it is a case of Sampadopasana. Such is the case with manas, which resembles the universal mind in its infinitude. But in adhyasa, alambana predominates". In the Bhamati, we find, "Universal mind has affinity with universal gods. So these gods should be invoked in the mind; but at the same time, the mind being almost dispensed with, and gods being meditated upon, there is the attainment of eternal life. But in adhyasa, the support is more important; the impositions are secondary". The writer of Kalpataru writes, "In Sampad Upasana, the impositions are more important; in adhyasa, the support predominates." Appaya Diksita similarly writes

in "Parimala" सम्पद्यासनानामारोप्यप्राधान्यम् । प्रतोकोपासनामधिष्ठान प्राधान्यम् । The question is that such impositions are only possible, when body and soul have already been purified.

When the mind is purified, there is a kind of Sampad Upasana. The mind identifies itself with the object of worship, much as the worm is identified with the bhringa. The Vedas also speak of the ideals of Moksha-dharma as imitation of godly ways. God also is imitating Himself when He is creating new worlds. Imitation is very important, imitation involving identification with the objects of sense. The precise significance of why drama has been called imitation of ways (अवस्थानुकृतिम् नाट्यम्) has not been properly understood. Imitation may be either of external manners or of inward feelings. This last imitation has been called by Bharata, Sattvika abhinaya. There seems to be much point in Bharata's calling this type of acting as Sattvika. Abhinaya being essentially anukriti or imitation, is essentially a Sampad Upasana. It being an imitation of Sattvika bhavas, there is all the more reason why Bharata should have called this type of acting as Sattvika. This is only possible when the process of purification has already been carried out, so that the spectator of the dramatic show, can identify himself with it.

Abhinavagupta in his analysis of the sources of pleasure in art, emphasizes this imposition of a new world of make-belief on the everyday world of experience. The mind of the spectator is clear; and he is now visuddha-sattva. His sattva being visuddha, can take the impress of any other form. It explains why with a purified soul, the appeal of art is instantaneous and immediate. For the time being, he forgets his temporal relations, and thinks himself to be a Rama or a Ravana. Truth or falsehood is to be determined with reference to reality. But when reality itself is held in suspense, the super-imposed world becomes self-sufficient unto itself. The question of truth or falsehood does not enter here. Simultaneously, the accompanying songs and dance, appropriate to the superimposed forms, strengthen the belief that the forms are real. Just as the superimposed forms are becoming more real, the spectator identifies himself with what he has been witnessing. This is possible, as already noticed, only when the purification of soul has already been carried out to some extent.

Bhatta-tauta in explaining what is natya, says that it is

the content of a particular kind of experience. What is the nature of this content ? There is a forgetfulness when one sees an actor on board the stage, that the actor is one whom he knows in actual life. The superimposed form of the character has obscured the individuality of the actor. An actor when he is acting, has lost his limited, essentially circumscribed narrow self. His appearance on board the stage, is accompanied with music and dance. The actor is no longer an actor ; on him is superimposed the character of Rama or Ravana, as the case might be. The superimposition is possible as a result of purification of the spectator's soul. For if the spectator had been circumscribed and not purified, he could not have been able to superimpose this Rama or Ravana on the actor himself. This superimposition of one form or another, which is the foundation of make-belief, presupposes a freedom and agility in the spectator. These again, are only possible, when the spectator has already reached a purified state. This is one aspect of the problem. It appears that the ideal spectator is at once becoming, like the kita-bhringa identified with the object of representation. At the same time, he is standing aloof from all sense-impressions, and flying to a world, all his own.

It might be legitimately asked if the spectator is completely purified from the dominance of Rajas and Tamas, and lives a life of pure Sattva, how it is that after the enjoyment, he comes back once again to this world. Patanjali holds that when the soul is completely purified, there is no coming back again to this world. Then the soul rests content in its own self तदा द्रेष्टुः सर्स्पेत्वस्थानम् । (I. 3.) But resting content in its own self is not the only characteristic of art experience. There is at the same time, an identification with the sense object (I.4). This Vrittisarupya, which is a result of Sattva-suddhi, is of the nature of Sampad Upasana. The common subject in all such faculties, as "I see", "I hear", "I decide" is obviously myself. The essence of this concept of "I" is the Purusa, who sees everywhere. This Seer is of the nature of consciousness or caitanya. Consciousness when charged with this Seer, helps manifest Buddhi or Intelligence. Whatever is manifested to our senses, is known as drsyam. This is what has been called ahara, and is made up of any one of the five elements. At the beginning of Chapter IV it was found how bhuta (things) and Indriya (senses) both

enter into the world of drsyā. In this knowledge through senses, there is the co-operation of "I" as experiencer, citta with the indriyas as faculties, and objects as knowables. It has also been noticed how citta though only an instrument in the matter of knowledge, becomes the object of sense under certain circumstances. Citta is constituted of self-centering abhimana. The knowledge of sense-objects held in the citta is only the manifestation of this abhimana. When the citta is calm, then ahamkara or abhimana becomes manifest. At this moment, citta which looks everywhere, becomes drsyā, or passive and of an inert nature, and ahamkara or purified abhimana becomes charged with energy, and is a karana. Once again, when abhimana is held in check, and there is only the clear sense of my existence, then abhimana rooted in ahamkara, takes on the character of drsyā. At that moment the purified sense of ahamasmi or buddhi becomes charged with energy and as such, is a karana. But buddhi again, is subject to change, and is of the nature of a substance. When the purusa knows the nature of this change, and learns through deep meditation to distinguish himself from buddhi itself, then complete knowledge or detachment has been reached. With continued practice, when this Viveka-jnana becomes unmanifest through self-renunciation, or when there is nothing to circumscribe the sense of self, then purusa becomes the ideal spectator. At that moment, even buddhi becomes an object of sense. So everything from buddhi downwards belongs to the world of sense.

The Yoga-bhasya in analysing this process of purification, seems to emphasize the distinction between matter and energy. Drsyavarga belongs to the world of dead matter. Purification means liberation of energy from the dominance of matter. It must have been noticed from the above analysis, how everything in the world, beginning with sense-impressions, is constituted of both matter and energy. The distinction between citta and buddhi appears to be the relative predominance of Tamas in one and Sattva in another, though it should be clearly recognised that all three elements are present in both. Drsyā and Karana between themselves make up the world; all that the Yogi aims at is to have more of karana, and less of drsyā. When the Yogi has accustomed himself to this blissful state of Sattvika bhava, his mind becomes flushed, and he is without any sorrow. This is known as "Visoka". This again is

known as "Self-illuminated", on account of the excess of Sattva in it. This is the ideal and aim of all Yogic practitioners (Yoga-Sutra. I.36). At this moment, there appears before the mind a sea of calm and tranquil light, crystal clear and dazzlingly white. There are reflected in this sea the glows of sun, and the moon, and of jewels of many colours. Once there is this apprehension of this light, there is an end to all sorrows and griefs. At this moment, the soul is completely purified, and flooded with an ethereal light.

The existence of non-soul is justified, when it is identified with soul. Non-soul attains this fruition, when non-soul appears to us as माति, स्फुरति । But this मान or स्फुरण is only of the soul. The presence of non-soul can only diversify this shining or flashing out of soul. The uniform and steady shining out or flashing forth of soul substance cannot be perceived by common man. But this uniform and steady shining out becomes diversified and many-coloured at the presence of non-soul. For the moment the soul ceases to flash out, the non-soul loses its very existence. This explains the statement, "तमेव मान्तननुभाति सर्वम्, तस्य भासा सर्वमिवविभाति" । Looked at from this standpoint, there is manifestation of only the soul-substance. Non-soul can only share in this illumination अनुभान, अनुस्फुरण-भान्तमनुभाति, स्फुरन्तमनुस्फुरति । There is no diversification in the shining out of a perfectly pure soul ; it is always the same, and hence unknown to common man. All diversifications come in with the participation of non-soul in this illumination of soul*. The great importance of non-soul lies in thus making diversified the self-same luminosity of the soul. If there had not been such diversification in the participated luminousness (=अनुस्फुरण) the soul (=आत्मवस्तु) itself would have disappeared. The existence of and emergence of non-soul can only be justified from the standpoint of making cognisable the luminosity of soul. The Rg-veda writes स्पं स्पं प्रतिस्पै वभूव । तस्य स्पम् प्रतिचक्षणाय । "The Beautiful came to participate in beautiful things. It was to make intelligible His

* The Pratyabhijna analysis reminds one of Shelley's

"Life is a dome of many-colour'd glass
That stains the white light of eternity."

own beauty". The Supreme Being in order to make easily available His own beautiful form to mortals, seeks the help of non-soul substances, and thus diversifies His own luminosity. When there is this shining forth of a host of diverse things, then we are sent back to that one luminousness, whose different manifestations are all such particular shining out and diversified luminousness. The one and the same shining out appears different as it is reflected in different non-soul substances. The undisturbed, self-same luminosity is Videhamukti, or supreme liberation (parama kaivalya). But the diversified luminosity of soul substance is of the nature of jivan-mukti. It has got to be remembered that in both jivan-mukta and bandha conditions, the luminosity is diversified. But while in jivan-mukta, the "tendency" to luminosity is undisturbed; in the case of an unemancipated soul (=वृद्धावस्था) the tendency to luminosity is checked, and appears in different forms (=विविधस्फुरितनिष्ठता)। The "tendency" or "propensity" to diversified luminosity is no hindrance to the luminosity of soul of the jivan-mukta. There is gain or loss of the essence of the unemancipated soul in diversified luminosity. To look at the variety of this world, and to become various with it, is to be unemancipated. But the jivan-mukta looks at this manifold and diverse world, seated unchanged in his own self. The Rasa enjoyer is not disturbed in his enjoyment of different Rasas, though obviously the Rasas are all diversified and different from one another. He enjoys only the particularity of Rasas; the universal content of Rasas is beyond his grasp. In all conditions, the Rasa-enjoyment goes on undisturbed, though vibhava, anubhava are always colouring and diversifying the universal content of Rasa. The average man cannot look beyond mere diversifications, and enjoys only the diversifications wrought by vibhava and anubhava. Ordinary men and women are held by the diversity of sense objects; the Rasa enjoyer is unattached to the sensuousness of the objective world of experience. In this way, the attitudes of the Rasa-enjoyer and the Jivan-mukta are very similar, and almost identical.

II

In Ch. II. it was found that the positions "I see" or "I hear" imply a difference between subject and object.

The moment there is any cognition, there is the realisation of this difference. The avyakta in its emergent evolution, first becomes ahamkara. The Samkhya analysis points out that in this evolution from avyakta, there was first sound, which is constituted of one laksana or bhuta. Next comes touch, which is characterised by two bhutas. So sight is of three, taste of four, and smell of five bhutas. This gradation of elements, according to their constituents, is the determining factor why Rupakas which appeal to us through sight, should have a more limited range than Kavyas, whose appeal lies predominantly through ears. Whenever there is any kind of knowledge there is the sense that it is I who sees, I who hears or I who smells. This transformation of mahat is known as abhimana or ahamkara. The sense or indriyas are again the transformations of ahamkara. Sound or vision are transformations in a double sense. The knowledge-content of sound or vision is to be explained by the changes of our ahamkara ;*¹ and the activities of the outside world which are productive of sound or vision are the result of changes of that one great Brahma.

The realisation of this difference between "I" and the objective world is the first requisite in all kinds of cognitions. The spectator and the objects seen, meet on a common ground, making possible the shining out or sphurana of the soul. But if the spectator and the objects seen had been completely identical and co-extensive, then there would no longer be any cognition, for the shining forth would no longer be varied, and knowledge itself would no longer be varied, and knowledge itself would become impossible. It should be clearly recognized that whenever there is any kind of knowledge, the sentient soul has got to be of the nature of aprakrita visuddha sattva, or must be vested with sakti. The sattvic nature of soul helps it to perceive things. In order to become aware of such perceptions, the soul has got to retain these images : and so it must become tamasic in nature. So in all forms of knowledge and Rasa-realisation must begin with sense-impressions, the soul is aprakrita Visuddha Sattva. It should be noted that without the relation of grahya-grahaka, there can be no cognition. The opposition of grahya and grahaka is but another form of how sattva is always being interpenetrated

¹ A Brief Introduction to a Comparative Study of Greek and Indian Poetics and Aesthetics. Sec. II—R. Sen. (Sen Ray and Co. Ltd.)

by tamas. If a sense is to be grahaka, it must be of a tamas nature. So the seeing eye, the listening ear are all of a tamasic character. But the objects of perception, the beautiful sky or the melodious note must be of a sattvic nature. According to Vaicesika analysis, the perceptor is more subtle, while the object of perception is more gross. In all kinds of perception, the pereceptor and the object of perception must be brought together (vide Ch. II).

The Saiva system and its Pratyabhijna branch are equally emphatic on the importance of sakti for manifest creation. In the stage after the Iswara-Tattva, there arises an equalisation in prominence of the two aspects of the Experience, which then takes the form "I am this", in which both the "I" and the "This" are realised with equal clearness, so much so that, while they are felt as entirely identified with each other, they can yet be clearly separated in thought—so that the "I" can be realised as the subject and the "This" as the object of experience. This experience of equalising the realisation of the two sides of the relation of identity namely, "I am this", and also of what may be called possession—of one of the two sides as belonging to the other is called the sad-vidya or Shuddha-vidya—the state of experience (or knowledge) in which the true relation of things is realised.

From the balancing in realisation of the two factors, the "I" and the "This" of the experience in this state, and from simultaneously realising the one as belonging to the other, there follows an important result; namely, there arises for the first time, what may be called the Experience of diversity-in-unity-and-identity (Bheda-abheda) or as it is also called, paraparadasa (Iswar-Pratyabhijna, III.1.5). This new Experience may really be said to correspond at a lower stage, as just stated, to the One which enables an individual human being to regard his body and thoughts and feelings as at once diverse and different from, and yet one and identical with himself, and to think and speak of their totality as at once "I" and "mine". In Iswara-Pratyabhijna-Vimarsini, while abhijna is of the nature of soul, vimarsa is its sakti, so that knowledge is made possible because of the presence of sakti. Rasa arises in the Shuddha Vidya state, because the Experiencer has his attention—or what corresponds to it in a lower state—drawn equally to himself as the "I" of the Experience (abhijna) and to the "This", as what has been called the object of the Experience

(Vimarsa). This experience which is at once of "I" and "mine", comprehending all subject-object relationships, is only possible in the Shuddha-vidya stage. This subject-object relationship is split, the moment the mind is directed exclusively to either "I" or "mine". This directed motivation is the result of impure Sattva, when losing the original balance, the mind looks for gratification of sensuous pleasure.

Bhatta Kallata in Spanda-Pradipika, finds at the root of all transient pleasure this impure motivation. Bhatta Kallata points out that though fundamentally Jiva and Siva are the same, the Jiva becomes self-centred and motivated, because of the clouding of the pure self of Siva. This motivation is the result of impurities in the Jiva, the Jiva for the time being, is attracted by such transient pleasure. On p. 38-39, of Spanda-Karika (Kashmir Sanskrit Series), Kallata writes,

निजशुद्धयसमर्थस्य कर्तव्यष्वभिलापिणः।

यदा क्षोभः प्रलीयते तदा स्थात् परमं पदम् ॥ (124)

The Jiva becomes differentiated from Siva, when he is centred in his own self. This क्षोभ in Saiva system corresponds to माया in Vedanta. The ultimate reality manifests itself through this sakti.

The pramatruttva or jnatruttva of the parama Siva, being the result of Sakti, all sense-knowledge—the array of vibhavas or ahara—is only possible because of the presence of cit-sakti. The soul in so far as it is grahaka, is tinged with tamas; and in so far as it is grahya, is full of sattva. In the analysis of how there is sense-knowledge, it was found that there is always the relation between indriya and indriyarth, between grahya and grahaka. Bhatta Kallata also finds how the indriyas (which are Jada) are activated by the purusa. तत् कर्थं तद्वलस्पथति॑ पुरुषं तद्विलक्षणं क्षोभात्मकमेव धर्मम् आसादयेत्, येन युक्त इन्द्रियवर्गं प्रवृत्त्यादि लम्भयन्, अहं करोमि, अहं जागामि, इति स्वविषये प्रतिपद्यमानः क्षुभित एव भवति? (p.39) (125)

It should be clearly recognised that all forms of cognition must assume the pattern of कार्यकर्त्तृत्वं While कार्य is of the nature of Jada, कर्त्तृत्वं is always of the nature of Cetana. Kallata writes, कार्यकर्त्तृत्वशब्दितं कर्त्तृत्वेन

भोक्तृत्वेन वेदकत्वेन चेतनमावेन अहम् इति एका अवस्था स्वतन्त्रा, द्वितीया तु तद्विपरीता कार्यरूपा भीग्या वेदा जडा परतन्त्रा ताम्यां "शक्ति" कथितम् । (126)

But such a state is unattainable in the world of art. When all sakti has ceased to operate, the atman rests like a calm, perfectly still sheet of water, unknown to sensory knowledge ननु प्रलीनदेहाद्यहंप्रत्ययलक्षणक्षोभं निर्वातनिश्वलजलधिवत् पसुप्रशान्तस्थितिः आत्मैव परमद शब्दप्रतिपादितः ।

The purusa by itself, is a calm, unmoved entity ; it is perfect Being. But all becoming, belonging to the transient world, is due to the play of sakti. This disturbance in the purusa or soul caused by the sakti, is the beginning of creation. The indriya-varga are jada, while the cit is ajada. Aesthetic experience is entirely due to cit-sakti without which there cannot be any knowledge whatsoever.

According to Saiva Agama, the world has Siva for its first cause, Sakti for its instrumental cause, and maya for its material cause. Siva is everlasting, since he is not limited by time. He is omnipresent. He works through his Sakti, which is not unconscious, but conscious energy—the very body of God. This body is composed of the five mantras (Taittiriya Aranyaka, X. 43,47), and subserves the five functions of creation, sustenance and destruction of the universe, obscuration or embodiment and liberation of the souls. His knowledge is evershining and immediate. According to the Pausakara Agama, Sakti, called Kundalini (the coiled) or suddha-maya, is that from which Siva derives these functions and in which his being is grounded. Sakti is the intermediate link between Siva, pure consciousness, and matter, the unconscious. It is the upadhi, the cause of the differentiation of Siva's functions (Pausakara Agama, II. 1). It is the cause of the bondage of all beings from Ananta, who is next only to Siva, downwards, and also of their release. Sakti, often called Uma, is but the reflex of Siva, and not an independent existence. The Absolute in itself, is called Siva, and the Absolute in relation to objects, is called Sakti.

The concept of Sakti as developed in the Pancaratra is strikingly similar to the concept of Sakti in Kashmir Saivism. Dr. Schrader holds that most of the older samritis of the Pancaratra were written in Kashmir. Even if Dr. Schrader's opinion be not fully accepted, there can be no doubt that there is a very deep-rooted connection between

Even when the Lord is turned back on Himself, and possessing all the faculties, goes on contemplating, there is no divorce between Him and His Sakti, which is of the nature of will, knowledge and action. When this full and complete Being begins to think of Himself, there is the emergence of Sakti. Siva possesses Sakti. He is ever accompanied with Her. He can do whatsoever He may like by just wishing it to be done. He looks, and the world is created. This will of Siva is His Sakti. So Siva can never be without Sakti just as Sakti also can never exist in isolation. The true Salvites will never differentiate Sakti from Saktimana. Sive without Sakti is meaningless. The Siva-dristi of Somananda writes, (III. 2-3).

न शिवः शक्तिरहितो न शक्तिर्व्यतिरेकिनी ॥
 शिवः शक्तस्तथा भावान् इच्छया कर्त्तुमीहते ।
 शक्तिशक्तिमतोभेदः शैव जांतु न वर्णते ॥
 न कदाचन तस्यास्ति कैवल्यं शक्तिशून्यकम् । (128)

The Pancaratra equally recognises the substance—quality (dharma-dharmittva) relation between Sakti and the one, who possesses it. The Salva Agama equally recognises that standpoint. Just as there cannot be fire which does not burn, so also there is no Siva which is not with His Sakti. Fire and Combustion, like Siva and Sakti always go together.

शक्तिशक्तिमतो यद्वेषः अभेदः सर्वदा स्थितः ।
 अत्तस्तद्वर्भधामित्वात् परा शक्ति परात्मनः ॥
 न वह दाहिका शक्तिर्व्यतिरिक्ता विमाव्यते ।
 कैवलं ज्ञानं-सत्तायां प्रारम्भोज्यं प्रवेशने ॥
 शक्तयवस्थाप्रविद्धस्य निविभागेन भावना ।
 तदासौ शिवरूपो स्यात् शैवो मुसमिहोच्यते ॥ (129)

(Vijnana-Bhairava 17—20)

The Netra-tantra writes, "That Sakti is only the manifestation of my will-power, the Para-Sakti. She is powerful because of my Sakti; she is born out of me. Like the heat of the fire, or the rays of the sun, my Sakti is the fountain-head of all the different manifestations of Sakti in the world". (I. 25-26). The Mrigendra-tantra writes,

इत्यं शक्तिः कुर्वती देहकृत्यं
 देहाभावादुच्यते देहशब्दैः ।
 तस्या भेदा येऽपि वामादयः स्य—
 स्तेऽपि प्रोक्ता कृत्यभेदेन सदिनः ॥ (130)

"Sakti performs all the physical needs of Siva. Bodiless Siva, being of the nature of pure consciousness, must have Sakti for His Body (I. 3.14). In other words, Sakti makes the Unmanifest manifest, and performs everything in the world.

The bheda of Sakti and Saktimana according to Kashmir Saivism is only a supposition, and not a reality. The separate existence of Sakti is only a reflection of that Supreme Being. The Vivritti of Siva-Sutra Vartika (3.30) writes, "All the Saktis of Parama Siva are the results of the evolution of Himself; the world is only the experience of the manifold ulasas of this evolving Citta; the Lord who is one with Sakti, goes on manifesting Himself." Abhinavagupta in Para-Trimsika 18, explains the nature of this para-Sakti of Parameswara. It is that power by which He, while stationed in His own self, supports and maintains everything from Siva downwards.

The Pancaratra looks at Sakti as necessary for the self-realisation of Parama Siva. The Supreme Being separates a portion of Sakti at His will, and finds Himself eternally manifest in it. The Kashmir Saivism also looks at the problem from this standpoint. The Sakti which creates, maintains and destroys, is known as तद्भरणे रता (Jayaratha's note on Tantraloka. 1.1). The word तद्भरण means the satisfaction of Parama Siva. But the goddess is subordinated to the will of the Lord; so that the Lord is always looking after Her (Tantraloka. 8.309). The Lord cannot enjoy Himself, except with the help of this Sakti. So He is always bestirring the tranquillity of this primary stuff in the shape of Sakti, and creating forms out of it. What is the nature of this enjoyment of the Parama Purusa, asks Abhinavagupta in Tantraloka. It is like the enjoyment of one, deeply asleep, when he is embraced by his darling wife. He feels a sense of enjoyment in his subconscious mind. So also it is the case of enjoyment of Siva when embraced by this Maha-Sakti (Tantraloka. 10. 145). He thus gets Himself divided into

many shapes, so that He may enjoy Himself. The enjoyment of the Supreme Being, who enjoys Himself, is, as if, the enjoyment in a dream (Abhinavagupta's Commentary on Iswara-Pratyabhi�na 3.2.1). He divides Himself as Knower and Knowledge, or Jneyi and Jneya. Knowledge is always of the Knower. The two are interdependent, and cannot be isolated. Whatever appears as knowledge is only the manifestation or bhasa of this Sakti of the Supreme Siva. The Vijnana Bhairava, (21) says,

यथालोकेन दीपस्य किरणौभस्त्वरस्य च ।

ज्ञापते दिविभागादि तद्वृक्षया शिवः प्रिये ॥ (131)

A lamp is known by its light : the Sun is known by its rays, so also the Sakti manifests all that is in Siva.

Abhinavagupta writes that there should be a transparent mirror for the reflection of this cosmic world. Such a mirror is the pure self of Paramatma. This pure self becomes the discriminating or receiving organ प्रसाता : and the cosmic world is reflected therein. The world is thus the reflection of the Lord in His own self; He looks at Himself as drsyā in His own Caitanya. The self can never be manifest, unless it is reflected in the mirror of Sakti. The reflection of Himself in His own Cit as knowable is the result of Sakti in himself. This "impure" reflection is possible only through the grace of Bhairava.

इथं विधमिदं नाथे भैरवोयचिदम्बरे ।

प्रतिविम्बमलं खच्छे न स्वल्वन्यप्रसादतः ॥ (132)

(Tantraloka 3.65)

Siva finds Himself reflected in Sakti. The Kama-kala-Vilasa calls this Sakti the mirror or "nirmal adarsa" of Siva.

सा जयति शक्तिरादया निजसुखमयनित्यनिरूपमाकारा ।

भाविचराचरवोजं शिवरूपविमर्शनिर्मलादर्शः ॥ (133)

(Kama-Kala-Vilasa 2)

Sakti is "nija-sukha-maya" meaning that she delights Siva. She bears the seeds of all future generations, and hence she is nitya-nirupamakara. Again, she is the source of all future life, and as such, she is the purified Vimarsa of Siva. The knowledge of Sakti that "I am of Siva" is the beginning of Vimarsa or Visphurana. The karana of

this Vimarsa is Sakti. So Sakti is that mirror in which the Lord can look at Himself. It is said elsewhere that Siva is like the sun, Sakti is his rays ; the unchanged, the absolutely unmanifest mahabindu is reflected in this transparent mirror of Sakti. In other words, this unmanifest mahabindu is reflected in the Sakti of His own Citta.

परशिवरविनिकरे प्रतिफलित विमर्शदर्पणे विशदे ।

प्रतिरुचिरुचिरे कुत्ये चित्तमये निविशते महाविन्दुः ॥

(Kama-Kala 4)

Sakti fulfils all the wishes of Siva. She is known as Vimarsa-rupini Kameswari. (Kamakalavilasa. 51). This Supreme Lord and His Sakti are always at play as hamsa and hamsi.

The knowledge and enjoyment and whatever belongs to Parama Siva, centres round Sakti. Sakti is not merely of the nature of Jnana or kriya. Sakti is of the essence of Bliss. She symbolises ananda-Sakti. She is karana ; and yet She issues out of Siva, who is Cid-rupa, or delight incarnate. This delight is at the root of all creation. The bliss of sexual union of man and woman is only the outward expression of this union of Siva and Sakti, when ananda which is of the nature of Sakti manifests itself. The bliss of aesthetic enjoyment is not essentially different from the bliss of this union—this Samarasya, as the Sakta Tantras call it. (See Chs. IX and X). What is more important to remember here in this connection, that Siva is inseparable from Sakti, and enjoyment of mortal man is only possible when the sphurana has become diversified or viciatra. Avicitra sphurana is accessible only to gods and the Yogins.

The process of creation receives great attention in the Saiva system. While Siva is pure consciousness, matter is pure unconsciousness, and Sakti is said to mediate between the two. She is not the material cause of the world, since she is of the nature of consciousness (caitanya). She is the eternal sound, the connecting link between the gross and the subtle, the material and the spiritual, the word and the econcept (Pausakara Agama. II. 17). Suddha-maya, the mother of the universe, is Vak or Nada, "the voice of the Silence". The Sakti also known as Vimarsa, is spoken of as "Svatantra", because its existence does not depend upon anything else, as does that of will, knowledge and action,

each of which depends for its existence upon what immediately precedes. This represents the principal power of the Highest Lord (Maheswara) as the self is often called. This includes all other powers, which are attributed to the Ultimate, which itself, is without any motivation. The word "Svantantra" does not imply capriciousness, wantonness or self-willedness, but something which is different from both pure consciousness and pure unconsciousness. Svatantara Sakti has been called sphurattva or spanda in Spanda literature, because it represents that essential nature of the Universal consciousness, which is responsible for its apparent change from the state of absolute unity. It has been already noticed how unvaried pulsation or "avicitra sphurana" is not perceptible to human senses. It is also called Mahasattva, (Iswar Pratyabhijna Vimarsini I. 209), because it is the cause of all that can be said to exist in any way. Another name by which it is referred to at some places, is Paravak (Iswar Pratyabhijna. I. 203.), because it represents speech in its most subtle form.

The Siva-Sutra Vimarsini also explains how the atman, when resting in its own self, is not accessible to knowledge. In Unmesa 3, Sutra 9, we find the soul manifesting itself; it is steady, unvaried luminosity, and expresses nothing but itself. नृत्यति, अन्तविंशुहितस्वरूपावष्टम्समूलं तत्तज्जगरादितानानामूमिका प्रपञ्चं स्वपरिस्पन्दलोलयैव स्वभित्ती प्रकटयति इति नर्तक आत्मा। The Siva-Sutra Vimarsini writes that there is but one God, the Creator of this manifold universe. संसार-नाट्यप्रवर्चयिता सुप्ते जगति जागरूक एक एव परमेश्वरः। But this one God is unmanifest. While atman is unmanifest, the antaratman by its use of Sakti becomes manifest, and hence accessible to knowledge. It becomes cribbed, cabined and confined as compared with the atman. In other words, the unvaried luminosity of atman becomes coloured, as it plays different roles with the help of sakti. The Siva Sutra writes, रज्यतेऽस्मिन् जगन्नाट्यक्रीडा प्रदर्शनाशयेनात्मना इति रंगः, तत्तद्भूमिकाग्रहणस्थानम्; अन्तरात्मा, संकोचावभाससत्त्वः शून्यप्रधानो वा पूर्यदक्षरूपोदेहापेक्षया अन्तर्यो जोवः। तत्र हि अयं कृतपदः स्वकरसापरिस्पन्दकमेण जगन्नाट्यमाभासयति। (134)

While the sphurana of atman is avicitra, and hence unknown, the sphurana of antaratman by participation in Sakti becomes vicitra. The Siva Sutra 12, explains how the

soul becomes manifest, when it reflects sakti, which is non-separable from it. The Siva Sutra (3.12) writes तात्त्विक स्वरूप विमर्शनविशरदा धियणा तद्वशात् सत्त्वस्य स्फृततात्मनः सूक्ष्मस्य आन्तरपरिस्पन्दस्य सिद्धिरभिव्यक्तिर्भवति ।

In 3.15, this para-Sakti is called the cause of the manifestation of the soul. In 3.16, it is pointed out how this Sakti is the source of all actions : it gets immersed in the sea of "para". It becomes limited—the cause of its limitations being the samskaras. The Siva Sutra writes, परं शक्ते वलम् यस्तत्र तिष्ठति, परिहृतं परापरं ध्यानधारणादि सर्वक्रियाप्रयासो नित्यमन्तर्मुखं तथा तदेव परमूशति यः, स सुखमनायासतया दृढ़े, विच्छ्रवाहुप्रसरहेती स्वच्छेच्छुलं तादियोगिनि परामृतसमुदे निमज्जति देहादिसंकोचसंस्कारं ब्रोतनेन तन्मया भवति । (135)

The Siva Sutra writes how in all acts of perception, there is a balance reached between contending opposites (vide Ch. X). This concept of balance between contending opposites is the key to all aesthetic enjoyment. In Unmesa 1, Sutra 15, there is

स च सर्वेषु भूलेषु भावतत्त्वैन्द्रियेषु च ।
स्थावरं जंगमं चैव चेतनाचेतनं स्थितम् ॥
अध्यानं व्याप्य सर्वं तु सामरस्येन संस्थितः ।

The para sakti of Parama Siva is full of ananda. The maya sakti or prakrita sakti on the other hand, is not ananda-mayi. The ananda sakti is the swarupa sakti of Parama Siva. It is for this reason that para sakti, which is of the nature of ananda, and full of amrita, has been called the mother of sakti-cakra. The Siva-sutra-vartikam (Kashmir Sanskrit Series, 43) writes,

या सा शक्तिः परा सूक्ष्मा व्यापिनी निर्मला शिवा ।
शक्तिचक्रस्य जननी परमानन्दामृतात्मिका । (136)

This ananda-mayi Sakti is the Mahamaya, transcending maya. This ananda-sakti has been called "Baindabee Kala" (vide Jayaratha's Commentary on Tantraloka 1.1). In other words, it is the seventeenth kala beyond the sixteen kala of sakti.

This swarupa sakti, which is of the nature of ananda, belongs to Parama Siva. It is ever inseparable from Parama Siva, and is also known as "samabayinnee sakti". The

existence of this sakti, and its complete significance can only be understood, when it is remembered that it is the result of the wish of Parameswara. In Malini-vijayottaratantra (Kasmir Sanskrit Series. 37.3.5), it has been found how this Sakti is inseparable from the will of the Lord. There is a direct relation between this samabayinee sakti and Parameswara. Parameswara does "anugraha" to this sakti! Abhinavagupta in his commentary on Iswara-Pratyabhijna. 2.3.6, writes

तां शक्तिं समवायास्थां भेदाभेदप्रदर्शिनीम् ।
अनुगृह्णाति संवन्धं इति पूर्वम्य आगमः ॥ (137)

This samabayinee sakti gives rise to Maya-sakti or Prakrita sakti. Maya sakti has no direct connection with Parameswara. The samabayinee sakti being the source of maya or prakrita sakti, is called Sakti or Guna par excellence. Abhinavagupta in his commentary on Iswara-Pratyabhijna. 2.3.6, writes sakteenamapi sa saktirgunanamapya sau guna. This samabayinee sakti is Mahamaya, over and above Maya. This Maya-sakti or Prakrita-sakti has also been called "parigraha-sakti". The Pancaratra also recognises this twofold division of sakti. Swarupa sakti of Lord Visnu has been called His samabayinee sakti. The sakti of Visnu, which makes possible the creation of the Universe, is His Maya-Sakti. This is charged with three gunas, and is always undergoing transformations (vide Ch. IV). The swarupa sakti, known also as Samabayinee never obscures the nature of Parama Siva; but the maya sakti, which makes possible the creation of the universe, is like the self-clouding of the unclouded nature of Vibhu. This maya-sakti of Vibhu makes possible the diverse manifestations of the samabayinee swarupa-bhuta vimarsa-sakti as jnana, samkalpa and adhyabasaya (Iswara-Pratyabhijna. 1.5.18). This maya is the self-imposed limitation of the infinite powers of Visnu. Samabayinee and Parigraha saktis have sometimes been called different manifestations of the same infinite reservoir of sakti. The One Para Cid-sakti divides itself into "Mahasattva-swabhava" and "Cinmatra-santa-swabhava". This tranquil sea of sakti next divides itself at one place in the manifest form or bhava (sphatabhava), and at another place, as a negation of manifest form, or abhava, as both sat and a-sat, as the cause and controller at the same time, of the wide

and manifold universe. This is the second stage in the evolution of sakti. In the third stage, like the appearance of the waves on the surface of the sphita or turbulent sea, there comes for the first time, the latent sakti, known as parigraha sakti. The mode of Parama Siva, shrouded in maya and its tendency towards manifestation, these constitute Sadashiva-tattva or Iswara-tattva. Siva-tattva extends beyond the domain of Maya ; Maya extends to the bottom of self-expressive Siva (Commentary on Iswara-Pratyabhijna. 3.1.1.). Everything upto this Sada-siva-tattva is prakrita. There is no Prakriti or Maya beyond this Sada-siva stage. It is the realm of the aprakrita, or maya-tita dhama. The great difference between the sakti-tattva in the Panca-ratra and the sakti-tattva in Kasmir Saivism is that while in Saivism the illa is always with swarupa-sakti in the realms beyond maya or gunas, in the Panca-ratra, the illa is always through the self-expression and self-retraction for creation and destruction of this world. The cosmic creation is the result of His vibrant manifestation.

It should be clearly recognised that unless there had been vimarsa, or sakti there would not have been any manifest creation. This vimarsa or sakti is for the fulfilment of the ends of purusa. These ends of the purusa are bhoga and apavarga. But the apara purusa comes to experience bhoga and apavarga, because of the reflection of buddhi in the purusa. Bhoga or apavarga is always rooted in buddhi, and the purusa even though he be a detached spectator, becomes an experiencer of bhoga and apavarga. Prakriti is motivated with pravritti. The direct apprehension (= साक्षात् कार) of pleasure and pain is bhoga ; but these can never be of purusa. To attribute bhoga and apavarga to the purusa would be to detract from the unattached cldrupattva of the purusa. So the purusa has neither bhoga or apavarga, or anything which the prakriti stands in need of. All these are stationed in buddhi. The Samkhya teachers agree that the purusa can have neither bhoga or apavarga. Just as the purusa can be neither a bhokta, nor an abstainer, so also the buddhi, which is jada, can neither enjoy nor again renounce. For bhoga-apavarga are cminently the characters of Cetana. The Samkhya does not recognise a third entity, distinct from purusa and prakriti. So if bhoga and apavarga be the character neither of cetana nor of jada, then according to Samkhya analysis, bhoga and apavarga themselves

would become irrelevant. But the Samkhya teachers hold on the other hand, that the prakriti is prompted into pravritti or activity, only to satisfy the bhoga-apavarga of the purusa. They emphasize that though bhoga and apavarga are seated in buddhi, these are attributed to the lord of the buddhi, the purusa. Looked at from this standpoint, the experience (=भोक्तृत्व) of the purusa is only a reflected experience (=आरोपित). This experience (=भोक्तृत्व) really speaking, is not in the buddhi, for buddhi is jada. The jada can never be an experiencer. So if experience cannot be attributed to any one, how can it be reflected in the purusa? A thing which is altogether illusory, cannot be reflected. The Samkhya teachers recognise the validity of this argument. For bhoga and apavarga really speaking belong to neither prakriti nor purusa. But bhoga and apvarga are nevertheless real, because of the timeless "aviveka" of buddhi and purusa. The aviveka of buddhi and purusa means the ignorance of the difference between the two. This results in attributing to the purusa bhoga and apavarga. The purusa which is cit-matra, kutastha, and of the nature of a perfectly pure self, becomes impure because of this association with bhoga arising out of avidya. If bhoga had been originally of the purusa, there could never have been an end to it. But bhoga being of the buddhi, and attributed to purusa, prakriti is motivated to accomplish the nivritti or accomplishment of attributed bhoga. Bhoga and apavarga of the buddhi can only be attributed to purusa, when it is of the nature of aprakrita visuddha sattva. At this moment, the Kutastha purusa being reflected in the buddhi, can experience aesthetic delight.

The Vedanta in formulating the doctrine of namarupa, also recognises this standpoint. The Vedanta holds that there is sound because there is ear; there is sight because there is eye. So grahaka precedes grahya. Things to be perceived must of necessity come before perception. It is useful to remember that Lankavatara-sutra (ed. by Suzuki, p. 115) also recognises this opposition between grahya and grahaka. It has already been noted that while grahya is of a sattvic character, grahaka must necessarily be a little tamasic, so that cognition might become possible. What is to be remembered in this connection is this. Rasa-enjoyment is essentially an enjoyment of the Visuddha Sattva. While at the moment of first cognition on the vibhava level, there is a large admixture of Rajas and Tamas, at the moment of

Rasa-enjoyment, the soul has very largely got rid of these two (See Ch. XI), though perfectly pure Sattva is unattainable in this life.

Bharata in taking over the speculations of Patanjala and Saktivadin Vedantists, looks at Rasa-realisation as essentially of one who is Visuddha-Sattva. His use of the words सुमनसः भ्रेष्टकाः : twice within five lines in Ch. 6, points to the character of the audience who have already become purified, and are visuddha-sattva. 'Samanasa' is also one of the cardinal principles in "Dhammasangini". In Abhidhamma philosophy, sevenfold purification is recognised. The purification of character (sila visuddhi) is followed by the purification of consciousness (citta visuddhi). There are five other purifications which come after citta-visuddhi. In Akusula citta, there cannot be either Somanassa or Domanassa. They are essentially upakkha-sahagata or "accompanied by an ignorant indifference" (Abhidhamma Philosophy ed. by Kasyapa. Bk. 1. Ch. 1. Sec. 9). The Abhidhamma philosophy makes it clear that kusala vipaka citta can be both upakkha sahagata, or somanassa-sahagata (Abhidhamma Philosophy. Bk. 1. Ch. III. Sec. 4). Kusala Vipaka Citta is the result of purification of the disturbing elements, resulting from previous bad karmas. When Kusala Vipaka Citta has come to stay, it is accompanied by Somanassa. (Ibid. Bk. 1. Ch. III. Sec. 1).

This concept of Sattva-suddhi makes possible the journey in the madhyama marga. It leans to neither of the extremes. In keeping to the middle path, the soul is free, unprejudiced and non-attached to either end. This by itself is the result of a good deal of purification, for attachment to either end is the beginning of impure existence. The Gita in holding that balance or samata is the essence of Brahma — निर्दीपि हि सम ब्रह्म (सत्यास-योग १९) emphasizes the Sattvic nature of godhead, where all duality has ceased, and all oppositions are resolved.

III

The nature of this purification, which lies at the roots of Rasa-realisation, remains yet to be discussed. The puri-

fication of bhavas from the dominance of Rajas and Tamas, and attainment of a contemplative attitude of mind are the first requisites of Rasa-realisation. At the manomaya stage, there is the conflict between Samkalpa and Vikalpa. This Vikalpa-buddhi of the manas is the result of Rajas. The subordination of Vikalpa and the emergence of Samkalpa are essential before there can be any passage to the Vijnanamaya stage. The mind is calm in Rasa-enjoyment. With the attainment of this sobriety and tranquillisation of all disturbances, there is a sense of delight. Purification leads to a sort of balance. Unbalance in physical as also in psychical world, gives rise to movement, which is the beginning of sorrows. This unbalance in the psychical world is the result of a sense of incompleteness. The mind is disturbed, and so the soul which is activated by manas, is restless ; and there is a feeling that something is yet to be attained. Movement or endeavour is only to supplement this deficiency. This movement itself proves that there is a fullness and completeness, which has yet to be attained. (Vide Ch. IX).

In the Chandyogya Upanishad 7.24.1-2, it is said
 मुमेष सुसम् । नाल्पे सुखमस्ति । This bhuma is fullness, sufficiency. A thing is sufficient unto itself, when there is nothing to be added to it. At the core of all sense of pleasure and delight, there is this realisation of a perfect balance or harmony. When such a balance has been reached, there is nothing to limit the enjoyment of the soul. There is a distension or vistara of mind. As there is more and more of distension there is an approximation to iaya. In Yoga-Sutra, I. 18, when the citta is without any support, and rests in its own self, and refuses to take in anything, then it is known as asamprajnata samadhi. This is the height of purification. But in aesthetic enjoyment, purification cannot be carried as far as this. The appreciator of a work of art in so far as he enjoys the world of sight and sound, is on the plane of samprajnata samadhi. In samprajnata samadhi, there might be any of the four elements, vitarka, vicara, ananda and asmita (Yoga-Sutra, I.17). It appears that in aesthetic enjoyment, purification of both vitarka and vicara must be carried out. The Patanjala analysis follows the Abhidhamma analysis of Rupa-citta.

If purification be nothing but attainment of this samāta (vide Ch. IX), it would be of interest to examine this concept

of samata. The Samkara Bhasya in explaining निर्दोषं हि सम ब्रह्म (Gita : Sannyasa-yoga. 5.19), ⁽¹³⁸⁾ writes, येषां साम्ये सर्वभूतेषु ब्रह्मणि समभावे स्थितं निश्चलीभूतं मनोऽन्तःकरणं निर्दोषम् । यद्यपि दोषवत्सु भपाकादिपु मूढेस्तद्वापै दोषवदिव विभाव्यते तथापि तद्वापैऽस्थितिं निर्दोषं दोषवज्जितम् ।

The mind which is unprejudiced and not directed either to pleasure and pain, is pure. It has reached that stage, where it is free from all duality.

In Caraka-Samhita (Sarira Sthanam Ch. II), Sama or equality has been pointed out as the source of all physical and spiritual health.

दैवं पुरा थत्र कृतमुच्यते तत्र तत्र पौरुषं यत्विहकर्म दृष्टम् ।
प्रकृतिहेतुविषमः स दृष्टो निवृत्तिहेतुस्तु समः स एव ॥—43

...

नरो हिताहारविहारसेवी समीक्ष्यकारी विषयेष्वसक्तः ।

दाता समं सत्यपरः क्षमावानाश्रोपसेवी च भवत्यरोगः ॥—45 (139)

Inequality, or unbalance is the cause of all motivation, just as perfect equality is the source of complete detachment and annihilation of all desires. One who takes good and wholesome food (through all five Indriyas) is unattached to objects of sense, and is generous, balanced, truthful and of a forgiving nature. In Sloka 39, Caraka writes,

प्रज्ञापराधो विषमास्तदर्थो हेतुस्त्वतोऽपि परिणामकालः ।

सत्त्वमिथाना त्रिविधा च शान्तिज्ञनार्थकाला समयोगयुक्ताः ॥ (140)

This Sama-yoga applies equally to the bodily balance of vayu, pitta and kapha, as also to the mental balance of sattva, rajas and tamas. When this balance is upset, there is the beginning of creation in the physical world; in the psychical world, there is at the same time, the uprising of bhavas. Caraka also recognises that when the mental balance has been reached, the sattva becomes purified.

शुद्धसत्त्वसमाधानं सत्या वुद्दिश्व नेटिकी ।

विचये पुरुषस्योक्ता निष्ठा च परिमिणा ॥ (Sarira 5.15) (141)

This state of purification continues only so long as the balance is maintained by samayoga. But this balance is upset by atiyoga, ayoga or mithyayoga. Men are thrown off this balanced state by any of these three yogas. Caraka discusses mithyayoga of sight and sound, the two forms of

ahara with which the dramatist is most immediately concerned. In Sutra-Sthanam. 11. 17, Caraka writes, अतिसूक्ष्मातिविप्रकृष्टरीद्रमैरववादन्तुतद्विष्टवोभतसविकृतादिस्वपदर्शनं मिथ्यायोगः । (142) Speaking of mithyayoga of hearing, Caraka writes, पर्खेष्टविनाशोपधातप्रधर्षण भोषणादि शब्दं श्रवनं मिथ्यायोगः । Of the mithyayoga of smell and taste, he says, पूतिद्विष्टामेध्यक्षिन्नविषपवणकुणपगन्धादिग्राणं मिथ्यायोगः । ... मिथ्यायोगे राशिवर्जेष्वाहारविधिविशेषायनेष्टुपदेष्टयते । (143)

Physical and mental disorders which impede the enjoyment of pleasure are the results of three causes. इत्यसात्मेन्द्रियार्थसंयोगः प्रज्ञापराधिः परिणामश्येति त्रिविधविकल्पा विकारणाम् । समयोगयुक्तास्तु प्रकृतिहेतवो भवन्ति । (144)

(Caraka. Sutra Sthanam. 11.22). Bharata takes into account only the unbalance produced by असात्म्येन्द्रियार्थसंयोगः; and only two forms of it, the mithyayoga of sight and sound. The artist like a good physician, should try to remedy the unbalance produced by such असात्म्येन्द्रियार्थसंयोगः. Later Alamkarikas with their scrupulous regard for figures of speech and metrics, were laying down rules against any असात्म्येन्द्रियार्थसंयोगः which would work against the emergence of discordant Rasas. The object of the good poet and the dramatist was the evocation of proper Rasa through proper and adequate means.

Caraka in emphasizing that prakriti is the result of samayoga, and vikriti the result of visamayoga, is only stating the Samkhya doctrine of creation. It should be clearly recognised that in Rasa-realisation, there is a disappearance of both Rajas and Tamas, leaving a surplus of Sattva. The Visuddha Sattva of the audience is fed on this surplus of Sattva. When there is this samayoga of sight and sound, the manas rests on itself. The citta in Samkhya analysis at the moment of perception, takes on the character of the objects of sight and sound. The qualities of the sense objects, their merits and defects are transmitted to the citta. There is a peculiar character of the citta-sattva. It retains the impressions of sense-objects, even when the objects are no longer there. Dandin refers to how an antecedent thing retains its character in the mind of the audience and is transmitted into vag-maya adarsa. This becomes samskara or inhibitions.

The mind with its inhibitions and the objects of sense with varying elements of Sattva, Rajas and Tamas, are directed to different ends. The purification which takes place in Rasa-realisation, is the result of bringing together these two, the manas, working through the indriya, and the Indriyartha. More generally, Rasa-realisation being the privilege of one who is visuddhasattva, the balance is reached between the Samskara of one Rasa and the Vibhava of its opposite Rasa, which is represented in poetry and drama (See Chs. X and XI). At this moment, the visuddha-sattva spectator goes on enjoying the bliss of aesthetic delight.

The Rasa-enjoyer is delivered from the illusory attraction and repulsion of sensible objects. Being and not-being are bound to the ebb and flow of breathing. This ebb and flow which rules breathing, as well as natural phenomena, is the very ground of the universe. Inspiration and expiration symbolise the world's dualism, the root of every imperfection. The Vajrayana aims at stopping the natural course of microcosmic forces by getting control of breathing, which represents the outward aspect of the vital energy. The initiate must master his own breathing, until it becomes the most responsive and subtle tool in his hand. He must employ it in order to disengage the innermost principle within him. The condition in which there are neither desires nor production of karma, marked by discriminative consciousness and by white and red breath-streams, is the deliverance consisting in the absence of karma production. By it, the diamond of the body is purified through the resolution of waking. By means of the numberless apparitional bodies that it throws forth, it leads to that path which is antithetical to moral defilement. Since it is absolute equilibrium, it is not spoiled by the passions (of which it takes the form) which appear as terrific, peaceful and lascivious deities. It is nirmanakaya consisting of sacred knowledge and instrument.

The meditation of the Yogi is accompanied by intensive exercises in the rhythm and control of breathing. Reaching the end of the great aeon, the yogi stops breathing and draws all his vital power inside himself, so that the irresistible stream of his energies diverted from its usual course is accumulated within himself and breaks down all spiritual obstructions. This is the yogic rebirth. The following quotation from Kaiacakratantra will bear this out. "The birth-place of the Vanquishers is in one indefectible instant.

When the spirit is fixed in the potential breathing, the actual (outward) breathing extinguished, the divine perception awakened, the fleshly senses dead, the natural sensibility stopped, the divine spheres opened to my sight, then I see all, O Supreme King, there is nothing that I cannot perceive". In the hierarchy of transcendent beings established by Mahayana, this stage corresponds to the "Vajrasattva", the Being of Diamond, which is the ideal of this asceticism. The second degree is Mahasattva, and is possessed of the fivefold enlightenment, the third is Bodhisattva, the fourth Samayattva, or initiate. The twelve-fold truth as well as the resolution of the twelve zodiacal signs are attributed to the Bodhisattva. In the Samayasattva, there is the suppression of all detracting elements.

As the individual begins his life from a drop or bindu, so God becomes at first manifest in a very point, which is neither immaterial nor material, and contains potentially all creation. The energies enclosed there are not allowed to spread (acyuta). It is Being itself (Svabhavika) without any subjective-objective correlation. It knows all because it comprehends all in a geometric point (bindu) and in one instant (ekaksana). So it is in creation. In the mystic ascension on the contrary it is the last and supreme stage; to be more exact, it is both the first and the last step. Since the actual individual is the result of the natural Utpattikarma and the ultimate limit of distinction between subject and object if he desires to escape the bondages of life, he must reproduce in himself, in a condition of full awareness, the process that he has passively undergone. His aim is the breathing-control, and the attainment of instantaneous enlightenment. He strives to catch a glimpse of the divine consciousness (Samvit) and to reduce progressively the extent of the surrounding darkness by means of the aforesaid practice, in which inspiration means self-illumination (prakasa) and expiration reflection (vimarsa). Waking, as a perceptive condition, is day; and dream, as a cognitive condition represents night. In sleep and catalepsy, day and night are reflected again. But the first two stages are mutually dependent, and in so far dualistic, whilst sleep is absolute prakasa, that is pure thought, and catalepsy, is absolute vimarsa, that is sheer suppression of even potential thought. In comprehending sleep and catalepsy, prakasa and vimarsa in one instant, the stand of Vajrayana is very similar to the analysis of the Pratyabhijna system. In this

union of prakasa and vimarsa, the Vajrayana was advocating the necessity of sakti which materialises in creation.*!

According to the Vajrayana, the sensible world is the body of God, who displays Himself without necessity, by pure goodness and grace for the sake of universal release. Things are so far from being illusion that they are, ultimately, God Himself. Even when he has reached the highest summit, the ascetic keeps connection with the worldly things and beings, to which he owes the means of his way up, and of which he eagerly desires the deliverance. He is inspired with karuna (compassion), the feeling of God towards creation : he judges everything with upreksha, the unmoveable equanimity and detachment to which he clings even when he identifies himself with various forms of God, such as the wrathful and passionate deities. In a word, he has overcome every kind of dualism, as in his subtle bodily constitution, he has detached his life from the everlasting alternation of the twofold stream, inspiration and expiration, day and night, male and female—the root cause of all impurities (vide Ch. X).

The Samata or achievement of perfect balance which is at the core of the concept of purification, runs throughout the speculations of Indian philosophy. Unfulfilled impulses or uncompleted cycles of activity are likely to leave a residuum of unpleasant feelings and emotions. This shows that feelings and emotions form a substratum to the whole series of overt trials, and to the internal and anticipatory processes which characterise the efforts to find the solution. In other words, feelings and emotions are basic to all cycles of activity, and represent the fact that the organism remains in a state of disequilibrium, until the solution of the problem is at hand. The fact that the mind looks for outside sense-impressions shows that the mind is not in a state of balance. But the mind does not go out, and it develops a sense of aversion to outside world, when the mind has reached a balance within. This concept of वाहृवेमुस्यपाद as a result of the achievement of perfect internal balance or harmony, has been developed at length in Mammata's Kavyaprakasa.

*Vajrayana accepts the Mahasukha theory (See Ch. X) and dilates upon the various stages of the development of Mahasukha, which according to Advayavajra, is not possible to attain without sakti, the embodiment of karuna.

The inertia of our habitual patterns is all too evident, and it is always up to the individual to overcome this inertia in some way or other. The function of habits in our lives is primarily to do away with the faint vestige of spiritual growth. The core of every belief is prejudice. Swayed by emotions, we make an unjustified generalisation. Habits which prevent us from applying new knowledge, and beliefs which prevent us from acquiring new knowledge, impair our spiritual growth considerably. Only when the individual succeeds in overcoming his inertia, when he does not fall a prey to either habits or beliefs, to either adience or avoidance, he may safely walk the way towards enlightenment, which transcends all contraries. Liberation is not clinging to one of the contraries; this would not be samata (Vide Ch. IX). It is not the isolation of an allegedly immortal soul from the mortal human frame, but is the transfiguration of the whole man. When everything works flawlessly together, and attains the 'rhythm expressed in the ecstasy of bliss, wisdom and intensity of energy, man is liberated. He is not dissolved into nothingness, but he has become pure and transparent; he has become his own masterpiece. That man must pass beyond the struggle of drives, and must not have a predilection for any one, has been clearly expressed by Candrakirti, who states that,

"Those who try to solve the problem of life (bhavasya nihsaranam) either by perseverance (bhava) or by avoidance (vibhava) have no true knowledge. Both these aspects have to be given up, the adient drive (bhavetrsna) as well as the avoidant drive (vibhavetrsna)". (Madhyamikavritti).

This concept of purification as samata lies at the core of Samkhya-Patanjala, the Tantric and the Buddhist philosophy. On his way towards release, the disciple must go through four successive stages. In each of them, he becomes more and more free from the ties which bind human beings to the phenomenal life. These stages or vajrayogas are: visuddha, dharma, mantra, and samasthana yoga. In order to reach them one must have attained the "four deliverances" (vimoksha) which enable one to escape by means of meditation, from the conceptions and conditions of normal life. These vimokshas are: sunyata, animitta, apranihitta, and anabhisamskara vimoksha. They put human souls in full possession of the faculties inherent in each of the corresponding vajrayogas. These faculties are also four, and four are the methods of purification (brahmavihara) with

which the yogas are associated. Every vajrayoga leads the initiate to the perfection of one of the aforementioned faculties, and these perfections are styled vajra. So in the first vajrayoga, we have the Kayavajra, that is to say, "the diamond which is the body" or the yogis' perfection of the material stage. Ultimately, it means the absoluteness of the physical sphere, in which we participate with our own body. In the second yoga, the perfection of the verbal sphere (Vag vajra) is attained. Cittavajra (mental perfection) and Jnanavajra (gnostic perfection) correspond to the third and fourth vajrayoga.

The Upanishadic tradition speaks of the four steps of perfection. They are designated by the same names as the natural conditions of the human being during day and night. Waking, dreaming, sleeping and catalepsy were assumed to symbolise four stages of mystic absorption to be reached through a gradual process of purification. The individual consciousness was darkened as in sleep, until at length it was drowned in the universal spirit, that is to say, it was identified with Atman.

Each stage of Vajrayoga is declared to be superior to the corresponding stage of the classification given by the Upanishads. The text runs: "The Catalepsy is still spoilt by the stains of ineradicable passions (which are the unconscious attachments to life, still present in man although in subtler form); the sleep is still darkened by tamas (the cosmic darkness of dead matter); in the dream, being and not-being are bound to the ebb and flow of breathing; in the waking, there is discriminative consciousness.

"All existent things, since they do not exist as an independent reality, and lack of self-consistency, are void and their condition is unsubstantiality. Void are the past and the future. Becoming aware of this truth and meditating on it is the mental state, that is named voidness. This is deep and sublime. It is deep since it has no limits neither in space nor in time. It is sublime, because looking from it we see that the past and the future do not exist by themselves. The mystic knowledge that is grounded on it and marked by it is called "Voidness deliverance" (that is to say, that freedom which derives from having recognised that all things are voidness). Through it, the great Bliss, which having overcome the state of catalepsy is incorruptible, that is the Diamond of gnosis, endowed with universal charity, attains its utmost purity. It is the Inborn Body,

called also Visuddhayoga, or attainment of the absolute purity.

This first Vajrayoga is marked by the feeling of a universal charity. This is Karuna. As in Vajrayoga, each upaya (Instrument, male element) is the correlative of a prajna (wisdom, female element), so that wisdom which in its subjective sense is Sunyata acts by means of that instrument which is Karuna. So in the Visuddha-yoga, there is this union of opposites, male instrument and female wisdom, upaya and prajna (Vide Ch. X). Visuddha-yoga is visuddha or pure, only because here all oppositions have been resolved. Tilopa in Mahamudra-Upadesa writes, "When the (intuitive) knowledge of (the unity of) Bliss and Wisdom, which is without (worldly) attachment, rises, man's viability is increased; his hair will not become white; and he will grow like the waxing moon".

This attainment of absolute purity was preceded in Mahayanic doctrine by a number of practices. Before proceeding further with the ceremony, the Master utters,ॐ द्वादशांगानरीधकारिणे हुं फट्। alluding to the purification of the twelve limbs, which will be performed by Vajrasattva. Then he makes the disciple turn around three times, and stops him before the eastern door of the mandala. Then the Kabyanamitra, an assistant of the Master in the ceremonies, like the Greek mystagogos, pours water on the disciple's head from a shell, uttering the threefold mantra, OM AH HUM, and puts in his hand a flower which has been consecrated seven times by means of puspanjali. Other elaborate ceremonies follow, and these are Sekas proper. The Sekodessatika recognises four kinds of visuddhi, the first three of which correspond to the threefold scheme of purification in Patanjali. These are kayavisuddhi, vagvisuddhi, citta-vajravisuddhi and jnanavisuddhi in Sekodessatika, while in Patanjala, these are kayavisuddhi, vagvisuddhi and cittavisuddhi, showing thereby the great importance of the concept of purification in early Indian thought. It should be noted that Bharata is very close to Patanjala and Abhidhamma positions (See Ch. VI).

The achievement of perfect balance is the result of the meditation on something which is neither sunya nor its opposite, nor a negation of the two. By the acceptance of Sunya or Asunya, numerous false constructions arise, and in their abandonment, the determination comes in, therefore

both these should be given up. One should think himself as unchanging, absolute, aimless, stainless, and without a beginning or an end like the sky. The compassionate Bodhisattva should not neglect the beings nor should he think whether they exist or not. Prajna is so called because it does not admit of transformation, and krpa is so called, because it strives to do good to all beings like the Cintamani jewel. The prajna is absolute, krpa or compassion is absolute, much as the Purusa and the Prakriti are absolute in Samkhya analysis. Prajna and Krpa mingle together in cognition. When this commingling takes place, there is neither the Knower nor the Knowledge, nor the object of knowledge, and that is exactly what is called the highest knowledge. There is neither any doer, nor enjoyer and because it is free from the knowledge of either the doer or the enjoyer, it is called the knowledge of the great Truth. In this, there is no receiver, no giver, no object to be given nor to be received. Those who have realised this great truth, acquire innumerable attainments, even while doing ordinary things, such as, seeing, hearing, talking and eating, or when their attention is otherwise diverted. This is called non-duality, the Bodhi mind, thunderbolt or Vajrasattva or the enlightened one, or the enlightenment. This is called Prajna-paramita, the embodiment of all the Paramitas, or Samata or equality or the best object of meditation for all classes of the Buddhas. The ascetic should meditate on this, leaving aside the constructions of reality and non-reality, and whoever is able to cast off reality and non-reality attains perfection quickly.

Sakti as underlying the manifest and far-flung universe, is known in the Sakti Tantras as the Yoni. The Panca-ratra also speaks of the sakti of the Paramatman or Lakshmi as the yoni of the universe (Ahrbudhnya. 59.7). This sakti, who is completely merged in Brahma is also known as Tara, and sometimes as Hring (Ahrbudhnya. 51. 54-61). She removes (harati) all sufferings; she is always worshipped (idyate) by gods and demons; she is the yard-stick (meyate) by which the universe is measured. Har, i and Ma combine together to form Hring. Of the bhuti-sakti and the kriya-sakti of Visnu, the kriya sakti on awakening, assumes the form of nada. This parama-nada is like the long-drawn pealing of gongs. The parama-yogins alone can know this sakti in the form of parama nada. This nada is hardly manifest, like the bubbles at the bottom of the sea. The Yogins call this un-

manifest nada by the name of bindu. This bindu bifurcates into two, as nama and namin. The Sabda-Brahman evolves, centering about the emergence of nama ; the bhuti-sakti on the other hand evolves, centering round the namin. The bindu-mayi sakti of her own accord, takes on nama. This nama, though unmanifest, divides itself into swara and vyanjana varnas. This sakti, which is the mother of all sabda, and is of the nature of soma, is the body of Laksml, made of sound. This is her "para" rupa. This "para" sakti in the form of nada is Goddess Laksml, residing in the "muladhara padma" as Kundalini. From the "muladhara", she on waking up, goes up with the dancing movement of a courtesan (Ahirbudhnya. 16.55). This sakti in the form of nada, next divides itself into sabda and artha, and goes to dwell in the nabhi padma. It is then known as "pasyantee". This same "pasyantee" then enters into "hrld-padma". At this stage, this sakti becomes active in the form of vacya and vacaka. This is referred to in the various Tantras as "madhyama". After this, the sakti enters the throat, and there is clear manifestation of the sounds of vowels and consonants. This is the valkhari rupa of nada (vide Ch. I Sec. IV). Thus all letters, vowels and consonants alike, are the result of the play of Visnu with Sakti. This Sakti of Lord Visnu in the form of nada, shares in the nature of Soma and Suryya (Vide Ch. X. Also Ahirbudhnya. 17.3).

The Sakta Tantras speak of the Kundalini as the store-house of all sakti and energy. This sakti-swarupa Kundalini is asleep in the muladhara. The unlimited energy of the body and of the mind is dormant, so long as kundalini is dormant and inactive. The awakening of the kundalini is the goal of the sakti sadhaka. This is the repository of all Sakti, infinite radiance, pulsation of infinite joy and delight. The offerings of the worshipper, the dhauti-basti-trataka of the Hatha yogi, the yoga of the ascetic are all directed towards this awakening of the kundalini. The Tantrika sadhaka also tries to awaken this kundalini. The Mahasakti lies contracted ; this explains why kundalini is knotted all over. The untying of these knots is the road to the realisation of sakti. The whole human frame is flushed up with an extra-ordinary delight.

The sakti-sadhaka has not merely to awaken the kundalini. He has to direct it further upwards from one bodily cakra to another. As the kundalini moves, onward, higher faculties, purer sensibilities, and suddha-sattva

become manifest. All sakti, all splendour and wealth, all magnificence are now concentrated in the sadhaka. This kundalini sakti after piercing the sat-eakra finally unites with Siva in the Sahasrasara. The union of Siva and Sakti, and their samarasya flood the body of the sadhaka. The sadhaka is immersed in a deep sea of delight and escapes from the world of divided aims and sorrows.

The sakti-sadhana of the Sadhakas is principally directed to bring himself closer to the primal store-house of sakti, embodied in the worship of Mother. This sakti-puja at the beginning is that of "pasu-bhava". This is of the nature of bhakti. Patience (dhairy), tolerance (sahisnuta), and will-power (icchhasakti) are all the result of bhakti. Bhakti becomes firm and stable, with the practice of Virabhava. At this moment, there is the manifestation of alaukika sakti in the body of the sadhaka. The Tantrasara appropriately describes this stage as,

hrdaya-granthi-bhedasca sarvavayava-vardhanam
anandasruni pulako deha-vesa kuleswari.

At this moment, bhakti is clearly manifest in certain characteristic symptoms of the body. The limbs become enlarged : there are tears of delight and shivering sensation, accompanied with the manifestation of the magnificence of Unearthly Power. Extreme diminution in appearance (anima), extreme lightness (laghima), possession of everything (prapti) are all achieved. The sadhaka at his will can take possession of the entire universe. There is a simultaneous manifestation of cit-sakti in the sadhaka.

The siddhi of Divya-bhava is unique. His sadhana sakti is equally strange. He is firmly stationed in bhakti. Over and above, all the divya-bhavas of bhakti manifest themselves. It is sudipta sattvika bhava (vide Ch. VII). Shivering and tears, sweating and trembling all are clearly marked. He gets under control the splendours of anima and laghima. Slowly and steadily, a tranquil state of divya-bhava manifests itself. There is samadhi every now and then : there is a losing of the ego-centric self (atma-hara) again and again. The sadhaka is flushed with the light of knowledge. Life becomes rhythmical with the rhythm of divya-chanda. The sadhaka looks at Brahma-mayi ; he himself becomes inseparable from Her. At this moment, he is perfectly calm and self-controlled, and is without any conflict. He is suddha-citta, and becomes parama-hamsa. The visuddha-sattva in Patanjala speculations, the visuddha-sattva is

Vedanta, the sakti-cult in Mahayana and other allied systems, and the kundalini in the sakta tantras, all speak of the necessity of the awakening of sakti in Rasa enjoyment.

The Sakta Tantras equally emphasize how sakti lies at the roots of perfect enjoyment. This Samata is to be achieved through a harmonious blending or union of opposites. Perfect balance is reached in the Sahasrasara. The Sahasrasara "well-concealed and attainable only with great effort, is that subtle "void" (sunya) which is the chief root of liberation" (Sat-cakra-nirupanam, V. 42). In Parama Siva are united two forms of Bliss (V. 42)—namely Rasa or Paramananda Rasa (that is the bliss of Moksha) and Virasa (or the bliss which is the product of the union of Siva and Sakti). It is from this latter union, there arise the universe, and the nectar which floods the lesser world (मध्यमध्याण्ड) or the body. The ascetic (Yati) of pure mind is instructed in the knowledge, by which he realises the unity of Jivatman and Paramatman" (V. 43). It is "that most excellent of men who has controlled his mind"—that is, concentrated the inner faculties (Antahkarana) or the Sahasrasara, and has known it—who is freed from rebirth, and thus attains Moksha (V. 45). He becomes Jivanmukta, remaining only so long in the body as is necessary to work out the karma, the activity of which has already commenced just as a revolving wheel will yet run a little time after the cause of its revolution has ceased (V. 47). Rasa-realisation begins at the moment, when the cause of revolution has ceased to operate. Rasa-enjoyment is of one, who is Jivanmukta, or yuganaddha, or Samarasya : it is of one who has found the reality of both bhoga and apavarga, of abhijna and vimarsa, of prajna and upaya. The full implications of how this purification is to be arrived at, are to be discussed in Chapters IX and X.

Everywhere in Samkhya Patanjala, Vedanta, Pancaratra, Abhidhamma Samgraha, Salva and Sakta branches of Indian philosophy, the attainment of a balance of opposite tendencies, leading to Samata, is the first step necessary for the purification of soul, or visuddha-sattva. The Vyasa-bhasya looks at God Himself as a purification par excellence

प्रकृष्टसत्त्वोपादानादीश्वरस्य शाश्वतिक उत्कर्षः (I. 24).

In Sadhana-pada, 52, the Vyasa-bhasya writes that the buddhi-sattva is all pervasive, all revealing. Vices like the avidya, and mental aberrations like attachment or avoidance cloud the infinite capacity and expressiveness of soul. When

the Yогin is an adept at pranayama, then all inhibitions like avlдya are broken down. The mind wlth all its powers and faculties and expressiveness—all results of a purificatory process—comes into play.

The concept of Visuddha-sattva beginning wlth Samkhya Patanjala, has deeply influenced Bharata's Rasa-speculations. Later Alamkarikas returned to this concept again and again. This is the common ground on which met the speculations of Samkhya-Patanjala, Vedanta, Pancaratra, Saiva and Sakta branches of Indian philosophy. The analyses of Mahayana and Hinayana also contributed to the evolution of this concept in Indian aesthetics. As late as eighteenth century, Kavi Karnapura reiterates Bharata's standpoint that Rasa enjoyment is of one, who is visuddha-sattva. In Alamkara-Kaustabha 5.63, Karnapura writes,

आस्वादाकुरकन्दोऽस्ति धर्मः कश्चन चेतसः ।
रजस्तमोभ्यां हीनस्य शुद्धसत्त्वतया सतः ॥
स स्थायी कथ्यते विष्मैविभावस्य पृथक्तया ।
पृथग् विधत्वं यात्येष सामाजिकतया सत्यम् ॥ (145)

It appears from the foregoing discussion of the essence of aesthetic enjoyment, that it is very different from worldlv enjoyment, which is always characterised by hankering and a lack of sufficiency (vilde Ch. IX). Enjoyment in daily life is always touched with sorrows and is sometimes clouded with stupor. The soul being impure, takes in whatever it may come across ; but these ahara or vibhava do not contribute to detached aesthetic experience. Ahara on the plane of reality is for the satisfaction of our gross impure self. It is attended with sorrows and distress. Ahara in the form of vibhava in the world of art, undergoes a transformation and a change. These are then the ahara of the visuddha sattva. The vibhavas themselves help the impure Sattva to attain this stage of purification. When once this state of purification has been reached, there is no bar or hindrance to Rasa-enjoyment. Rasa-enjoyment is thus only the privilege of Visuddha-sattva, a concept which has dominated Indian thought for more than two thousand years.

IV

The concept of purification was not peculiar to Hindu or Buddhist thought; it also played a very important part

In the evolution of thought in the middle east, as also in Greece. Aristotle's use of the word Katharsis in the Poeties has to be read against the background of Greek religious thought, as also against the different branches of Greek philosophy. In the tenth book of the Republic, when Plato had completed his final burning denunciation of Poetry, the false Siren, the imitator of things which themselves are shadows, the ally of all that is low and weak in the soul (*θυμός* and *επιθυμία*) against that which is high and strong (*λογιστικόν*) who makes us feed the things we ought to starve, and serve the things we ought to rule, he ends with a touch of compunction: "We will give her champions, not poets themselves, but poet-lovers, an opportunity to make her defence in plain prose, and show that she is not only sweet—as we well know—but also helpful to society, and the life of man, and we will listen in a kindly spirit". Plato fears that the naturally impure and turbid soul of the spectator, with an excess of anger and desire, would be made even more so by the representation of those emotions in tragedy. In the Republic 608a, Plato is deeply concerned for the future of his ideal city. "This poetry is not to be taken seriously, as though it were a solemn performance which had to do with truth, but that he who hears it, is to keep watch on it, fearful for the city in his soul For much is at stake, my dear Glaucon, more than people think, in a man's becoming good or bad; and therefore he must not be seduced by honour or money, or any office, or even by poetry, to dare to neglect Justice, and the rest of virtue".

Plato was afraid that tragedy by feeding and watering the passions, which ought to be starved, was undermining reason (606a), and uprooting justice (608a). Justice had for Plato not merely the idea of what is right and proper. It had for Plato also the idea of a perfect synthesis between all the discordant elements of the soul. Man is the end of nature, and the Idea the end of man. Plato, like Antisthenes and the Cynics, finds the highest good, not in pleasure (which is always touched with anger and desire), but in man's most perfect likeness to God. Now, since God is the good or absolute Justice, we can resemble him only in Justice. It is impossible, says Plato (Theaetetus. 176) that evils should pass away (for there must always remain something which is antagonistic to

good). Having no place among the gods in heaven, of necessity they hover around the mortal nature and this earthly sphere. Plato says we ought to fly away from earth to heaven as quickly as we can, and to fly away is to become like God, as far as this is possible. Now God is never in any way unrighteous ; he is perfect righteousness ; and he of us who is the most righteous, is most like him (Republic. 613). Justice is the fundamental virtue, the mother of the virtues belonging to each of the three souls. For the intelligence (=λογος), it consists in the correctness of thought (=σοφια); for the will (=θυμος), in courage (=αρδητα); for the sensibility or appetite (*επιθυμητικον*) temperance (*σωροσυνη*). Wisdom is the justice of the mind, courage the justice of the heart; temperance the justice of the senses. Piety is justice in our relation with the Deity; it is synonymous with justice in general.

Man must be educated in order to attain justice, and through it to become like God. He can never realise this virtue in isolation. Justice, or the final goal of things, is realised only in the collective man or in the State. Plato's ideal state, like the individual, embraces three parts or separate classes : (1) the philosophers, who constitute the legislative and executive powers, the intelligence and the head of the State, or the ruling class ; (2) the warriors, who are the heart of the State, (3) the merchants, artisans, agriculturists, and slaves, or the servant class ; who correspond to the sensual soul, which is restricted to the lower parts of the human body. Wisdom belongs to the ruling class ; courage to the military class ; obedience to the two higher class, who think and fight for them, belongs to the labouring, commercial and serving classes. In order that the collective man or the State may form a real unity or an individual on the large scale, particular interests must be merged in the general interest, the family must be absorbed in the state, the individual must cease to be a proprietor.

Plato has discussed the concept of harmony among the opposites and even conflicting elements in the Symposium. In the Symposium, Eryximachus deals with the harmonious blending of different humours in man's constitution, in the course of the seasons, etc. in order to show that the same principle of order and balance manifests itself in the human body as well as in inanimate objects. Everywhere the blend-

Whence comes this second constitutive element of the phenomena, this non-being? From the Idea? Impossible. The Idea can create nothing but Being, intelligence and goodness. Hence a second principle that is co-eternal with the Idea must have participated in the creation of the world; Plato's monism of Good becomes a dualism of Idea and matter. By coming in contact with the latter, the Idea or rather Intelligence its offspring, is polluted, diminished and impoverished.

Intelligence according to Plato, must consider matter as its natural enemy, as the chief cause of its diminution, as the seat and principle of evil; the mind will, of course, desire to be freed, as soon as possible, from the body which holds it in bondage, and from the visible world, which is a prison, a place of correction. The Utopian system of politics, which sacrifices nature to an abstract principle, asceticism, monachism, the horror of matter which is to be found among the Neo-Platonists, the Gnostics, and even Catholics, all these elements are the logical consequences of a conception that makes the Idea a reality.

The transition from Idea to being, from metaphysics to physics, is not easy for Plato. If the Idea is self-sufficient, and if the intelligible world is a system of perfect being, what is the use of a sensible reality, that must of necessity be imperfect, alongside of the Idea? What is the use of a material world that is inevitably doomed to evil? The real world is evidently as great a source of trouble to Plato as it was to Parmenides. It cannot be explained by the Idea alone, but presupposes a second principle, which is no less real than mind: matter; to assume the reality of the sensible world would be to abandon the absolute monism of the Idea; to confess that the Idea constitutes only a part of reality, would be to make concessions to sensualism and materialism. And yet the sensible world exists; it is an undeniable and stubborn fact that has to be explained. Plato finds the key to the answer in the conception of divine goodness: this enables his thought to pass from the ideal to the real (*Timaeus*, 29e).

Inasmuch as the Idea is the only reality, there is nothing outside of it but non-being. But in so far as it is the highest reality, it is also the highest activity, the being that communicates itself to non-being. Hence, the Idea becomes a creator, a cause, a will, or a plastic principle in reference to non-being; so that non-being in turn becomes

like being, and takes part in the absolute existence of the Idea. The non-being thus becomes the first matter out of which the Idea forms, after its own image, the most perfect, divine and finished visible world possible : it becomes matter (*ὕλη*) as Plato's successors would say. The body is a determinate, limited, qualified and qualifiable thing ; matter considered as such and apart from the forms, which the Idea impresses upon, it is the unlimited itself : it is devoid of all positive attributes, and cannot therefore be designated by any positive term, since every term determines : it is the indefinite, the formless, the imperceptible. But though in itself indeterminate, formless and imperceptible, it may, through the plastic action of the Idea, receive all possible forms and determinations : it may become the mother of all sensible things, the universal recipient. It is not the product of the Idea, the creature of God, for (1) Being cannot produce non-being, and matter is non-being : (2) Creation is action : now, all action presupposes an object to be acted upon, or an object which suffers action : hence the divine activity presupposes matter, and does not create it. Matter is the condition of the creative activity of the Idea, and therefore co-eternal with God. The eternity of matter does not detract from the supreme majesty of the Idea ; the Idea continues to remain the highest being, while the eternal existence of matter is equivalent to eternal non-being.

Matter which corresponds to prakriti in Samkhya, Vimarsha in Pratyabhijna system, is both the condition, *sine qua non* of the action of the Idea, and its eternal obstruction. It is both the indispensable auxiliary and the irreconcilable foe of the creative idea. It is passive, but its passivity does not consist in absolute non-interference. Its co-operation is resistance. It is formless and unlimited, and therefore opposes and resists the form, limitation and finish which the eternal artist desires to give it ; this resistance manifests itself as inertia, weight, disproportion, ugliness or stupidity. It is non-being or the perpetual negation of being, and consequently opposes and resists everything positive, stable and immutable, and forever destroys the works of God. It is the primary cause of the imperfection of things, of physical and moral evil, as well as of their instability, their consistent change, and of all that is uncertain, perishable and mortal in them.

metrically opposed to each other, as they seem to be in Plato, how can they ever be united, how can they co-operate and produce all things? Things that are diametrically opposed cannot be united. (*Metaphysics*, XII, 10, 7).

Aristotle's entire system is founded on the trinity of potentiality, movement and actuality (*Metaphysics*, XII, 5, 6, 10, 21). If matter is to form what capacity is to energy, the germ to the finished organism, then the opposition between the two principles is far from absolute, and all things are both potentiality and actuality, matter and form. Brass is form or energy in relation to the raw mineral, matter or potentiality in relation to the statue. The tree of which a bed is made is form, shape or actuality in relation to the seed from which it grew, formless matter in relation to the bed. The youth is form in relation to the infant, formless matter in relation to the grown man.

Aristotle makes no absolute distinction between the worlds of reality and ideality. Matter is merely unrealised form; it is the potentiality of which form is the actuality. From this mutual relationship arises motion, and with it all natural life, all growth and decay, all change and transformation. But since the two principles of the form and motion stand originally towards one another in a relation of mere antagonism and opposition, this relation itself, or in other words motion, presupposes for form an absolute existence; if it is the cause of all motion, it must itself be unmoved, and precede all that is moved—if not in order of time, at least in the logical order of reality. From the sum of the forms, which are embodied in matter, therefore must be distinguished *primum movens*, or God, as pure Form or pure reason whose only object is itself. Since all motions proceed from form, they must all be striving towards a certain definite form as their goal.

The problem of motion raised for Aristotle the metaphysical question of the presence of God. When and how did that vast process of motion and formation begin which at last filled the wide universe with an infinity of shapes? Surely, motion has a source, says Aristotle; and if one is not to plunge drearily into an infinite regress, one must posit a prime mover unmoved, a being incorporeal, changeless, perfect and eternal. God does not create, but he moves the world. "God moves the world as the beloved object moves the lover" (*Metaphysics*, IX, 7). He is the final cause

of nature, the drive and purpose of things, the form of the world ; the principle of its life, the sum of its vital processes and powers, the inherent goal of its growth, the energizing entelechy of the whole. He is pure energy (Metaphysics. XII. 8) ; the Scholastic Actus Purus—activity per se. The Aristotelian God never does anything : he has no desires, no will, no purpose ; he is activity so pure that he never acts. He is absolutely perfect ; therefore he cannot desire anything ; therefore he does nothing.

Matter is the beginning of all things ; the Idea (shape or form) is the goal for which it strives ; the form is the perfection or completion. Aristotle, like the rest of Greek philosophers, was firmly convinced that from nothing, nothing can come : ex nihilo nihil. This is also the position of orthodox Indian philosophy : nabhavo vidyate sat. Matter and Idea or form are, therefore, correlative motions. Motion or evolution is the term which mediates between them ; motion is the transition or transformation of the former into the latter. Hence the importance ascribed by Aristotle to the idea of movement (Physics. III. 1 ff). The difference between Plato and Aristotle on the question of movement and change seems to be this. Plato looks at the visible world as the transformation of the Idea. Aristotle on the other hand, looks at the world as the transformation of "matter". So Plato might be looked upon as Brahma-parinamavadin. Both recognise the paramount importance of change or parinama. Parinama or *Kriyā* holds the key to a correct and rational explanation of the universe.

Aristotle looks at change as neither irrational nor uncaused. In all its forms—in substantial change (the process, for example, of which the termini are birth and death), and also in the less radical alterations of quality, bulk or even spatial position—change passes always to and from a climax ; it is never mere flux but always either ebb or flow, anabolic or catabolic, a doing or an undoing. And it is this tide taken at its height which reveals what the developing thing is. At this climax, the thing is realised (*is εν εργα* "in a state of actuality") ; then only it possesses its own full nature and excellence, and is at once real and intelligible. This state corresponds to the visuddha-sāttva stage in Indian analysis. Before and after the zenith, the thing is only potentially. Its full nature is beyond it ; it is neither fully real nor fully intelligible.

This is matter in evolution, looked at dynamically. But if the thing be arrested at any stage of its continuous development, and a cross-section be taken, it will be found that, looking forward to the "end", the thing is only potentially; looking backward across the course already traversed, it might be said that at least in relation to its previous potential stages, the thing is in actuality. Thus the thing is actualised relatively at any stage, but not completely save at its culmination or end; and according to the direction in which it is looked at, it may be said that it is, or again that it is not. To take a common illustration of Aristotle's, which seemed to him less artificial than perhaps it does to us. Bronze that the sculptor is fashioning is mere potency and promise of the statue to be; but already in bronze, simpler physical elements are actualised.

If we now concentrate solely on the cross-section, we have taken, and analyse the developing thing statically in terms of its composition, we shall find that it is a concrete ($=\sigmaυρολον$) of matter ($=\upsilon\lambda\eta$) and form ($=\delta\sigma$). Matter and form are in fact the respective static equivalents of potentiality and actuality. They are consequently, like the latter, a pair of terms purely relative to one another. For Aristotle means by matter not a kind of "stuff"—perhaps opposed to mind—but the materials of which a thing is composed. Correspondingly by form—though often in speaking of physical things, he couples it with the term shape,—he means structural principle. Yet in saying that form is structure, it has to be remembered that only so far as the concrete of matter and form is not in possession of its own full nature, so far as it is only potentially, only so far does form appear as a structure imposed upon a matter in some degree alien and indifferent.

The world of reality according to Aristotle is thus very similar to the Samkhya concept of reality. It is with Aristotle a concrete ($=\sigmaυρολον$) of matter ($=\upsilon\lambda\eta$) and form ($=\delta\sigma$). Matter plays as great a part in the Aristotelian scheme, as non-being in Plato, or prakriti in Samkhya, or Sakti in different branches of Vedanta. But while Plato had been faced with the problem of non-being, which was nothing but evil for him, Aristotle looked at matter as the essential requisite for the fulfilment of Form. Aristotle's dialectic, like Plato's is thus not a linear process from pure

particular to pure universal : Its starting point is at once a particular and a confused universal, its conclusion—at least in intention—a universal concrete in essential differentiation. Aristotle's dialectic terminates in the direct intuition of *ous*. In all these, the Greek position is not essentially different from the Indian standpoint.

The opposition between matter and form, between potentiality and actuality is thus universal in the thought of the ancient world. The opposition between daimones and matter is sharp to the point of violence in Empedocles, [fragment 115 (Dicls.)] where the preservation of individuality in the metempsychosis is clear. Zeller-Neste rightly insists upon the opposition of matter and soul in Empedocles' System (*Philologus. LXXI.*), although he attaches the soul in the body too closely to the body itself when he intimates that the soul uses the bodily organs as instruments for perception and cognition. Empedocles was striving to reduce such processes to thorough mechanism ; the soul stands apart from them as consciousness, and its understanding is gained not by cognition but by intuitive faith. Dr. Harold Cherniss of the Institute of Advanced Studies, New Jersey, writes, "An exact parallel to the (Greek cognition) theory which relegates most of the functions commonly called psychical to the mechanism of the body, and still posits individual souls passing through organic (and even inorganic) bodies in a transmigratory system is the Samkhya philosophy of India, according to which, if all bodies were at once abandoned by the souls that are "fettered" to them, the bodily processes including sensation and cognition would still continue, the only difference being there would be no consciousness".

The concept of purification has very deeply dominated the thought of the ancient world. It was in India as also in Greece. It forms the essence of the religious practices of the Hindus, the Buddhists and the Christians. Prof. Tucci in his 'Introduction to the Sekodessatika (G.O.S.) p. 6-7, notes how the concept of purification has played an important part in the Hebraic-Greek mysticism as also in Roman culture. "The word iustration itself derives from Roman culture. It comprises a number of purificatory rites including holy baths. Such ceremonies were also performed by the Jews, and in the Greek mysteries. Their main aim is purification, which takes place without any active participa-

tion of the person who has to be purified. Other rites, such as the taurobolium and criobolium, seem to belong to quite a different category. The ceremony was preceded by a long period of training, in which the disciple was initiated into a series of mysteries. The soul's way towards redemption was represented in a succession of symbolic figures. The allegoric bull was the main symbol that the disciple met in his spiritual journey. It stood for the unconscious powers of the human being, of which the neophyte had little by little to become aware, until at last he should tame and kill the bull. He had diverted those unconscious powers from their ordinary course, and was ready to grasp them with full mastery and clear consciousness."

From the foregoing discussion, it might have emerged how universal was the concept of purification in the ancient world. It is again the basis of the religious thought of the Middle East. The Greeks in their theology and religious speculations, were always coming back to it. The Patanjala tradition sums up the Indian position at the beginning of the Christian era. It has been already noticed what a rich and continuous line of development of the problem of Visuddha Sattva has there been in the different branches of Samkhya, Abhidhamma, Saiva, Sakta philosophies. Madhva, Ramanuja, Nimbarka and the rich tradition of the Vaisnava faith also contributed in no small measure to the evolution of this concept of Rasa in Indian Alamkara. It is hoped that the proper significance of Bharata's Rasa speculations will be more fully and adequately appreciated, when his speculations are read against the wider background of Indian philosophy. It will then help one understand how the appreciator of a work of art is at once a sumanassa and a preksaka.

CHAPTER VI

Bharata's Indebtedness to his Predecessors.

"So far as the extant literature goes", says Mm. P. V. Kane in his "History of Sanskrit Poetics" (1951, p. 340), "the earliest exponent of this (Rasa) school is the Natya-sastra of Bharata. But it should not be supposed that speculations about Rasa were not put forward before the Natya-sastra Many verses called "anuvamsya" and several Arya verses had been composed before the current Natya-sastra took shape, and were incorporated in the extant Natya-sastra". Mm. P. V. Kane is careful to note "that verses headed by these words (anuvamsya) occur mostly in the sixth and seventh chapters, and very rarely in others It follows that the verses cited as "anuvamsya" had already been composed, and had been traditionally handed down from father to son, or from teacher to pupil in relation to dramaturgy, and were included in the Natya-sastra. they were not the composition of him, who composed the Natya-sastra". (Ibid. p. 17).

Abhinavagupta writing on "atratrya" (vol. I. p. 327-8) says that former teachers had composed and collected together aryas relating to rasas, and matters connected with them from which Bharata took verses, and inserted them at the proper places under different rasas—*ta eta hyarya ekapraghattakataya purvarcaryair-laksanatvena pathita. Munina tu sukha-samgrahaya yathasthanam nivesita* (vol. I. p. 328). This shows that at least according to Abhinavagupta, the Natya-sastra contains Aryas not composed by Bharata. Mm. P. V. Kane notes further that the Bhava-prakasanam quotes a verse from Vasuki, which is entered in the extant Natya-sastra among five verses introduced with the words "bhavanti catra slokas" or *atra slokas* in the editions and in mss. (vide Banaras ed. VI. 34-38; Kavyamala ed. VI 35-39, and G.O.S. VI. 44-42). But inspite of this very definite statement of Bharata about his indebtedness to earlier writers; and even when such statements have been taken note of by great scholars, like Mm. P. V. Kane,

little attempt has been made to find out the sources from which Bharata might have drawn in his Rasa speculations.*¹

In this Chapter, the discussion will be confined to finding out who might have influenced the Rasa speculations of Bharata. It is useful to remember the statement of Mm. P. V. Kane that anuvamsya slokas are very frequent in Chs. VI and VII, showing thereby Bharata's great indebtedness to earlier writers in his Rasa speculations. But Mm. Kane's statement that those earlier writers were all writers on dramaturgy is an unnecessary limitation. It was natural for Bharata to turn to whatever sources which might be of help to him. The statement of Mm. P. V. Kane that the Samkhya philosophy had not much influence over alamkara (*Ibid.* p. 375) is even more astonishing. It has already been noted in Chs. IV and V how deeply Bharata's Rasa-analysis was penetrated by the Samkhya scheme. It shall be noticed further in the present chapter that Bharata's greatest single debt was to Patanjala-Caraka.

I

It must have been noticed in Ch. IV that in the estimation of the present writer Bharata was deeply influenced by Samkhya philosophy, and specially by that branch of it, which is to be traced to Patanjala and the Abhidhamma analysis. In any analysis of the range of Bharata's indebtedness to his predecessors, everyone should take note of Bharata's own statement in Ch. I. 17 (vol. I.G.O.S.), which runs as follows,

jagraha pathyam-rig-vedat samabhya geetameva ca
jajur-vedat-abhinayam rasan-atharvanad-api.

This sloka has been taken as a mere statement of Bharata, attempting to foist on whatever he writes, the authority and sanctity of the Vedas. The following statement in the Abhinava-Bharati vol. 1. p. 14-15, will bear this out. Abhinava writes, ata evabhinayantar-bhutattvepi prithag-upattam. tattrig-vedat-gribhitam. tasya tval-svaryapradhanasya jagopakaritvat pathyamapi ca trai-svaryepetam. pathyagata swara-prasangat tadenantaram sama-

* Vide Appendix I for a discussion of the dates of Caraka and Bharata.

bhya geetam jagrahetyuktam. Atharvanaveda tu santika-maranadi-karmasu natasyeva tasyartvejas prastrudavaisunadyanubhavanam praja-satru-pravritina-vadhana-grahanadlna lohito-sneesader-nepathyasya tesu tesu ca karmasu visista-prajatna-purusa-sampadyamana-pastambhat-mana sattvasya sambhavat tato-abhinaya-namagrahanam.⁽¹⁴⁾ It should be remembered that Abhinava was separated from Bharata by more than a thousand years, and it appears that by his time, the significance of Bharata's statement that he took over Rasa from the Atharva-veda was entirely lost sight of. So also the significance of Bharata's statement in I. 57 (vol. I. G.O.S.), has been completely ignored. Bharata says that the new Veda, he has created, the Natya-veda is constituted of eight parts. It is useful to remember at this stage that the Ayurveda has been divided into eight branches at a very early age. (Susruta. Sutra. I. 3). It will be noticed presently how Bharata acknowledges his indebtedness to the exponents of not one or two branches of knowledge, but to all eight.

Susruta in Sutra-sthanam. I. 3, speaks of how Ayurveda is a part of Atharva-veda. "Iha khalvayurvedo nama jadupangam-atharva-vedasya." Caraka in Sutra. 30. 8, also refers to Ayurveda as a part of Atharva-veda. Factually speaking, there is much in the Atharva-veda, which was later developed in different directions in the Ayurveda. Caraka holds the Atharva-veda in great respect. The discussion of hrdaya, kloma, kophoda (lungs), vrikka (kidneys), the two gavenee (ureters), plasi or vasti (bladder), aleekska or agnasaya (pancreas), jakrit (liver), and many more organs, has been carefully made in the Atharva-veda. The theory of tridosa tattva, and the analytic discussion of the five vayus (see also Ch. VII) are also present in it. Mm. Gananath Sen in his "Ayurveda-parichaya" sees much of the discussion of ayurveda anticipated in the Atharvaveda. Dr. S. N. Das Gupta in "History of Indian Philosophy" vol. II. pp. 273-300, (Cambridge. 1932) also discusses the intimate relationship of Ayurveda with Atharva-veda. The Atharva-veda deals with the treatment of diseases (cikitsa) in advising the propitiatory rites (swastyayana), offerings (bali), auspicious oblations (mangala-homa), penances (niyama), purificatory rites (prayas-citta), fasting (upasana) and incantations (mantra) (Caraka. Sutra. 30. 9). Cakrapani in commenting on this, says that since it is advised that physicians should be attached to the Atharva-veda, it comes

to this, that the Atharva-veda becomes the Ayurveda. The Atharva-veda, no doubt, deals with different kinds of subjects, so Ayurveda is to be considered as being only a part of the Atharva-veda. (*atharva-vedaikadesa eva ayurveda*). Viewed in the light of Cakrapani's interpretation, it seems that the school of medical teaching to which Caraka belonged was most intimately connected with the Atharva-veda. This is further corroborated by a comparison of the system of bones found in the Caraka-samhita and that of the Atharva-veda. Susruta himself remarks that while he considers the number of bones in the human body to be three hundred, the adherents of the vedas hold them to be three hundred and sixty; and this is exactly the number counted by Caraka."

In p. 279, Dr. Das Gupta quotes with approval the following passage from Dr. Hoernle's "Studies in the Medicine of Ancient India" p. 113. "A really important circumstance is that the Atharvic system shares with the Charakyian, and one of the most striking points in which the latter differs from the system of Susruta, namely the assumption of a central facial bone in the structure of the skull. It may be added that the Atharvic term *pratistha* for the base of the long bones obviously agrees with the Charakyian term *adhisthana*, and widely differs from the Susrutian *Kurca*".

Every student of Indian drama knows that the dramatist was expected to worship Indra before the beginning of a play. This took the shape of jarjara puja. The historical origin of this jarjara puja has been discussed by Bharata in Ch. I. There have been attempts from time to time to associate the origin of Sanskrit drama with primitive religious rites. The older theory traces the origin definitely to the Vedic religious performances. "The lack of accurate data precludes our knowing much about the origin of the drama in India, but it is probable that it had its beginning in a combination of these hymns in a dramatic and in the religious dances" (Bibliography of Sanskrit Drama: Columbia University, Indo-Iranian Studies III. Intr. p. 1). Prof. Keith suggests a modified version of the above theory. When we leave out of account the enigmatic dialogues of the Rgveda, we can see that the Vedic ritual contained within itself the germs of drama, as is the case with practically every form of primitive worship. The ritual did not consist merely of the singing of songs or recitations in honour to the Gods; it involved a complex round of cere-

monies in some of which there was undoubtedly present the element of dramatic representation" (Sanskrit Drama, p. 23). "On the contrary, there is every reason to believe that it was through the use of the epic recitations that the latent possibilities of drama were evolved and literary form created" (Ibid. p. 27). "On these views, the writer concludes that Sanskrlt drama originated with the Krsna legend during the second century B.C." (Ibid. p. 45).

But it appears to the present writer that the above statements can neither be refuted, nor again be substantiated. If on the other hand, one is to proceed with the materials available in the Natya-sastra, it seems that the origin of drama should better be associated with the fertility rites of the ancient world. It seems to him that the jarjara-puja and the invocation of Indra are the surviving fragments of an ancient form of fertility cult. Bharata in the first chapter of the Natya-sastra, discusses the cult of Indra-puja. In I. 46 (Banaras ed.), Bharata writes, asakya purusai sadhu projaktam stri-janadrite, and in the following slokas, Bharata discusses in detail how the Lord created lovely ladies to play the female roles. Bharata writes,

manju-kesim sukeseem ca misra-keseem su-locanam.
saudamineem devadattam devasenam manoramam.
sudateem sundareem calva vldagdham vividham tatha.
sumalam santatim caiva sunandam sumukheem tatha
magadhim-arjuneem calva saralam keralandhateem
mandam supustalam ca kalabham calva nirmame⁽⁴⁷⁾

This seems to be a distinct echo of Caraka's analysis of Vajee-karana in Cikitsa-sthanam, II. 2-5. Caraka speaks of the great importance of the wife in restoring the vitality of the male,

putrasya-yatanam hyetat-gunascaite sutra-sraya
vajee-karanam-agryamaca ksetram stree ja praharsini
-ista hyekalkesa-apyartho param priti-kara smrita
kim puna stree-sarire je samghatena vyavasthita.
samghato hecindriyarthanam streesu nanyatra vidyate
stra-srayo heendriyartho ya so preetijanodhika.—3
streesu preetir-visesena streesva-patyam pratistitam
dharmarthau streesu lakshmisca streesu loka
pratistita. 4⁽⁴⁸⁾

Bharata's repeated references to beautiful ladies could have but one purpose; it was to emphasize the role of beautiful ladies in stimulating men.

This is not the end of the story. It has already been

noticed how the fertility rites perhaps stimulated the growth of ancient Indian drama. Similar forces were also at work in other countries of the world. Dr. Thorkild Jacobson writing on the fertility cult of ancient Mesopotamia, says, "Around the end of the third millennium, the city of Isia, which was the ruling city in Southern Mesopotamia, celebrated yearly the marriage of the goddess Inanna to the god Dummuzi or Tammuz. . . . Since the goddess is an incarnation of the fertility of nature, and her husband, the shepherd-god Dummuzi, incarnates the creative powers of spring, it is understandable that this annual union of god and goddess signifies and is the reawakening of nature in spring. In the marriage of these deities, the fertility and the creative powers of nature themselves become manifest. The Babylonians, says Prof. Frankfurt of the University of Chicago, "worshipped the generative force in nature in several forms; its manifestation in the beneficial rains and thunderstorms was visualised as a lion-headed bird. Seen in the fertility of the earth, it became a snake. Yet in statues, prayers and cult acts, it was represented as a god in human shape." The snake as symbolising the fertility of earth, is highly significant in the present analysis. It may be noted that the serpent cult, symbolising the generative power in nature, was also present in ancient Greek thought. Dr. Garrison in his "History of Medicine" p. 80, fig. C, shows votive tablet to Zeus Mellichios (fourth century B.C.) in Berlin Museum. Ovid in Metamorphosis XV. 626-744, and Pliny xxix. 22, describe how the cult of Aesculapius was transplanted from Epidaurus to Rome in the form of a huge serpent. The serpent usually symbolises the healing power of medicine, and earth's fertility.

The association of the concept of fertility with serpents was to colour deeply Indian Rasa speculations. It shall be noticed in Ch. X how this concept in the form of male-female relationship, has dominated the outlook of Bharata. It appears further that Jarjara puja was possibly more directly associated with the concept of vajeekarana-tantra. Of the rich literature on this branch of medicine, there are only a few surviving fragments. Agastya has been called one of the propounders of this branch of medicine. Vangasena says that his work is based on that of Agastya. It is important to remember that Bharata in Ch. 36 sloka. 1. (Banaras ed.) refers to Agastya as one of the sages, who taught him the arts. This along with the discussion of

jarjara-puja, probably indicate Bharata's indebtedness to this branch of ayurveda.

Vajeekarana is but one of the eight branches of ayurveda. It appears that Bharata must have been aware of all eight branches. There are ample indications in the text of the Natya-sastra to substantiate this statement. The eight branches of ayurveda are (1) salya-tantra, (2) salakya-tantra (3) vajeekarana tantra, (4) rasayana-tantra, (5) agad tantra (6) bhuta-vidya tantra, (7) kaya-cikitsa and (8) kaumara-bhritya. Of these, vajeekarana-tantra, rasayana tantra, agad-tantra, bhuta-vidya tantra and kaya-cikitsa come up for detailed discussion by Bharata, though it should be noticed that salya-tantra, salakya-tantra and even kaumara-bhritya do not pass unnoticed. Salya-tantra has often been called Bhaluki-tantra, being associated with the name of one, Bhaluki. Mr. Gananath Sen holds that Bhaluki-tantra is one of the basic writings on this branch of study (Ayurveda-parichaya—Viswabharati Univ. p. 32). It might be pointed out that Bharata refers to one Bhaluka (G.O.S. Vol. I. p. 18) (footnote) as his teacher.

In Salakya-tantra, there were several authors of repute. Dallana refers to Kam Kayana-tantra, Gargya and Galava-tantra, as also to Satyaki-tantra. Caraka in Sutra-sthanam I. 3, has referred to Galava as one of his teachers. In G.O.S. Vol. I. p. 25-26, Bharata refers to chedya-bhedya, immediately after speaking of natya-veda as astanga-pada-samyukta. It appears that Bharata had in mind the salya and the salakya divisions of the Ayurveda.

The next five divisions of the Ayurveda have been more directly associated with the Rasa-speculations of Bharata. It has already been noticed how Agastya the teacher of Vajeekarana-tantra, was one of the preceptors of Bharata. So also is Vasistha, the teacher of Rasayana-tantra, the acknowledged master of Bharata. The Natya-sastra refers to Vasistha in Ch. 36. 1 (Banaras ed.). The Rasa-ratnakara of Nagarjuna mentions Vasistha as one of the teachers of Rasayana.

The Agad-tantra, or the therapy of poison seems to have deeply influenced Bharata. The teachers in this branch of medicine are Kasyapa, Usanas, and Sanaka. Bharata refers to both Kasyapa and Usana in Ch. 36. 2 (Banaras ed.), among his teachers. Caraka also refers to these two sages as assembled in the great conference of physicians in Sutra-sthanam. 1. 3.

But the extent of Bharata's indebtedness to agad-tantra is more pervasive and deep-rooted than what appears at first sight. It will be seen in Ch. VIII that the vyabhichari-bhava, abhighataja, describing symptoms of poisoning, has been taken over, word for word, from the Cikitsa-sthanam of Caraka, and Kalpasthanam of Susruta. It is interesting to note that Bharata repeats his analysis of poisoning in Ch. 26. sl. 99-102 (Banaras ed.). Bharata was consciously drawing upon the analyses of poisoning in the medical treatises of Kasyapa and Usanas, as handed down to Caraka and Susruta. There is more reason-than one¹ in believing that Bharata was directly indebted to Caraka and Susruta, than to those earlier writers, whom Bharata knows only by name. It is sufficient to note here that Bharata was deeply indebted to this fifth branch of the Ayurvedic medicine.

Bharata was similarly aware of the sixth branch of study, the bhuta-vidya-tantra. The bhuta-vidya has been discussed in Caraka under Unmada-cikitsadhyā (Cikitsa-sthanam 9), in Susruta under Amanusa-pratisedhadhya adhya (Uttara-tantra, 4/5). Susruta and Vagbhata have discussed bhuta-vidya separately, but Caraka looks upon bhuta-vidya as a part of unmada-cikitsa. Caraka not only includes bhuta-vidya as a branch of unmada-cikitsa, but with him, the treatment of vata-vyadhi and the curing of a man "possessed" with ghosts, is more or less the same. It appears that mental derangement was looked upon as the effect produced by ghosts, getting possession of the deranged man. A mad man often behaves like one, who is possessed.*

It will be noticed in the discussion of the vyabhichari-bhava, apasmara in Ch. VIII that Bharata was keenly aware of this branch of Ayurveda. Bharata, for instance, accurately reproduces the symptoms of vataja apasmara. In the discussion of apasmara in pp. 91-2 (Banaras ed.), Bharata repeatedly refers to deva, yaksa, raksasa, pisaca, and bhuta as bringing about apasmara. It should be remembered that deva, pisacha, yaksa, raksa and bhuta also bring about agantu unmada in Caraka. (Cikitsa. 9. 11-12.)

It should be noted that though bhuta-vidya-tantra was once a very important part of Ayurveda, not a single text

¹ An interesting parallel to bhuta-vidya in Indian Ayurveda is to be met in Greek religious practices, and its bearing on aesthetic theories. Vide Re-examination of the Doctrine of Katharsis in Aristotle's Poetics—

has survived. Even the names of the exponents of this branch of Ayurveda, are buried in oblivion. It is quite possible that some of the unidentified teachers of Bharata, cited in chapters 1 and 36, might have been exponents of bhutavaidya tantra.

Bharata's indebtedness to the seventh branch of study, namely the kaya-cikitsa seems to have been the most extensive. As in other branches of the Ayurveda only a few texts in kaya-cikitsa have survived. This school is represented by Atreya, and his disciples. The Agnivesa-samhita is the work of Agnivesa, the disciple of Atreya. Caraka-samhita carries on the tradition of the Agnivesa-samhita. Atreya, Agnivesa and Caraka belong to the same tradition. Of the six disciples of Agnivesa (Caraka Sutra. I. 10), Bharata refers only to Atreya, though other writers on Kaya-cikitsa are referred to by Bharata. These are Viswamitra (Banaras ed. 36. 2), the author of Viswamitra-Samhita, referred to by Cakrapani in his commentaries on Caraka and Susruta and Gautama (Banaras ed. 36. 1), referred to in the commentaries on Susruta.

The part played by Atreya in the propagation of Ayurveda, must not be minimised. It should be remembered that the science of medicine first made its appearance in the heart of the Lord, Brahma. He taught the art to Daksha Prajapati; and from him the science passed to the Aswini brothers. Lord Indra was their student. He lived on the other side of the Himalayas. The sages met in a conference to find out ways and means of how to combat and control diseases. They sent Bharadwaja to Indra to help them with the art of medicine. Bharadwaja had taught Atreya the art, who in his turn transmitted the knowledge to his six disciples. It is interesting to note that Bharata refers to both Atreya (I. 3 as also XXXVI. 1. Banaras ed.), and Bharadwaja (XXXVI. 3. Banaras ed.), among his teachers. It has already been noticed that Indra who taught Bharadwaja the art of medicine, plays a great part in the evolution of drama. The first glimmerings of drama are associated with Indra-dwaja. It has already been suggested that Indra-puja, or Jarjara puja might have evolved out of the fertility cult of this ancient land.

Bharata further refers to Ambastha as one among his teachers in Ch. I. 26 (Vol. I. G.O.S.) Just after it, he also refers to Agni-sikha, which appears to be a mis-reading of Agni-vesa. It need not be emphasized that Ambastha is a

clan of physicians, mentioned in the Manu-Samhita. All these indicate the range of Bharata's indebtedness to this particular branch of Ayurveda. In Sec. III, it will be noticed how deeply were Bharata's Rasa-speculations influenced by writers on Kaya-cikitsa, specially by Patanjala-Caraka.

It is to be expected that a writer on Alamkara, like Bharata, should have little to do with the last branch of the Ayurveda, namely the kaumara-vritya. This branch of medicine is also of great antiquity in India. The Buddhist Jatakas refer to Jivaka as Jivaka Kaumara-vaccha. Dallana in his commentary on Susruta's Uttara-tantra, refers to Jivaka, Parvataka and Bandhaka as some of the great gynaecologists of the time. Srikantha-datta, the disciple of Vijaya Rakṣita, wrote a commentary on Madhava Nidana from Prameha-nidana onwards. Srikantha refers to Hiranyakṣya-tantra as a standard work of gynaecology. It is of great interest to note that Caraka in Sutra I. 3, and Sutra 26. 2, refers to Hiranyakṣya as present in the conference. What is even more important is that Bharata in Ch. I. 33 (Banaras ed.) refers to Hiranyakṣya, as one of the teachers, assembled in the great meeting.

II

Bharata with his omnivorous mind and infinite inquisitiveness, seems to have drawn upon all eight branches of the Ayurveda. It is difficult to ascertain with precision the extent of his borrowings, specially because many of the works on which Bharata drew, are lost to-day. It has already been seen how not a single work on Bhuta-vidya-tantra has survived. A study of the names of the sages cited in Caraka and Bharata, would go a long way to establish that Bharata must have had access to these eight branches of the Ayurveda.

In Chapter I. slokas 26-39 (Banaras ed.), Sandilya, Kohala and Dantila are the first four among the one hundred sons or pupils whom Bharata is said to have instructed. In the last chapter (36.63) in a prophetic vein it is stated that Kohala will treat of all matters left out in the Natya-sastra, in a later or additional treatise and again, in 36.71. It is said that the Natya-sastra was practised by Kohala, Vatsya, Sandilya and Dhurtilla. "It appears", says Mm. P. V. Kane, "That Kohala's work influenced the redactors

of the Natya-sastra. The Abhinava-Bharati very frequently mentions Kohala and in some places, regards him as coeval with Bharata." The Rasarnava-Sudhakara (I. 50-52) of Singabhupala mentions Bharata, Sandilya, Kohala, Dattila and Matanga as authors of works on Natya.

It is to be noted that Sandilya, Kohala, Dattila and Matanga are the followers of Bharata, (bharata-putra), and not his teachers. They being the followers of Bharata, no question of Bharata being indebted to them arises. Scholars and critics have been ingenious in finding out who these Kohala, Dattila and Matanga might have been. (Mm. Kane "Fragments from Kohala"; Prof. Bhattacharji—Popular Elements in Sanskrit Drama—Proceeding of All-India Oriental Conference; Dr. Raghavan—Writers mentioned in the Abhinava-Bharati). But there has been no attempt until now to find out the sources to which Bharata might have been indebted. This means that in the discussion of Bharata's literary ancestry while Ch. 1. describing Bharata's descendants, has all along been consulted, no note has been taken of Ch. 36, which gives the names of Bharata's predecessors. In Ch. 36. 1-5 (Banaras ed.), Bharata writes,

1	2	3	4	5
Atreyo-tha	Vasistasca	Pulastya	Pulaka	Kratu
6	7	8	9	
Angira	Gautamo-	Gastya	Manu-rayu-statharuvan	
10		11		
Viswamitra	Sthula-Siva	Sam-varta	prati-mardana	
12	13	14	15	16
Usana	Vrihaspatir	- Vatsyas	- Cyavana	Kasyapa druba
18	19		20	21
Durbasa	jamadagnisca	markandeyo-tha	Galaba	
22	23	24		
Bharadwajo-tha	Ratbhayasca	Valmikir	- bhagavans	- tatha
25	26	27	28	29
Sthulaksya	Samkulaksyasca	Kanvo	medhatitha	Kusa
30	31	32	33	
Narada	parvatascaiva	Su-sarma	Calka-dhvaninam	
34	35	36	37	
Nistuyutir	- bhavano	dhaumya	satanando	Krita-varama
38	-			39
Jamadagnyostatha	Ramo	Jamadagnisca	Vamana.	

These are the teachers of Bharata, who taught Bharata in the various arts, which went into the making of the Natya-sastra. It is practically impossible to find the names of those teachers, who preached the theory of Rasa. Caraka in Sutra-sthanam. 1. 3, gives the names of the sages, who came to India. These are.

6	19	2	16	
Angira	Jamadagnisca	Vasista	Kasyapa	Bhrigu
1	7		3	
Atreya	Gautama	Samkhya	Pulastya	Narado-Sita
8			20	
Agastyo	Yamadevasca	Markandeya -	svalayanan	
		1	22	
Parikhsir -	bhiksu -	ratreya	Bharadwaja	Kapistala
10				.
Viswamitra	aswarathyau	Ca	Bhargava	scyarano-bhijit
				21
Gargya	Sandilya -	Kaundilyak	Vakshir -	devala - galavau
			20	
Samkrityo	vaijabapisca	Kusiko	vadarayana	
Vadisa	esaraloma	ea	karya	katyanabubhan.
		36		16
Kamkayana	Kalkesau	dhaumyo	marlehi	kasyapau
Sarkaraksha	Hiranaksha	lokaksa	paingi-revaca	
Saunaka	Sakuncyasca	maitreyo	maimata�ani	
Vaikhanasa	Valakhilyastatha	Canye	maharsaya.	

It appears that Kapistala appearing in 1.4 in Caraka's enumeration, should be read as Kapinjala, which is the alternative reading in this case. The name Kapinjala occurs in Bharata's enumeration of Bharata-putra, in Banaras edition, Ch. 1. 28. But before discussing the list of Bharata-putra, it is important to note that as many as nine sages, enumerated by Caraka, occur in Bharata's list. Two or three names, occurring in Bharata's enumeration, have obvious reference to teachers in other branches of Ayurveda. Particular mention might be made of Usana in Bharata. 36. 3a (Banaras ed.), who appears to be a teacher on Agad-tantra. Bharata also refers to Galaba in 36.3b. As already noticed, this Galaba was a teacher in Salya tantra. Sandilya has been referred to be Caraka in Sutra I.3j. So out of thirty-nine names, referred to by Bharata as his teachers, twenty-one could be traced to one single enumeration by Caraka.

A few are mythical names of stars, while Bharata's reference to Vrihaspati and Vatsya (yana) and Kama-sutra (24.142) and Kama-tantra (24.213) may well provide the clue to Bharata's analysis of the ten stages of Kama in 24.159-163 (Banaras ed.).

Mm. P. V. Kane refers to the following names, whom the Natya-sastra mentions. "The Natya-sastra mentions Viswa-karma on architecture and house-building 2.7 ; 2.12), a Purana (14.46), Purvacaryas (15.22 on Sabda-laksana), Kama-sutra (24.142) and Kama-tantra (24.213 and elsewhere), Vrihaspati (34.79 on artha-sastra), Narada (32.1 on Dhruba and 32.484 on Gandharba), Tandu (4.17 on angahara), Pasupata (in 13.85), Sabara, Abhira and Dravida (in 18.36), Sakra (18.40)". But while all these are exponents of different arts, Mm. P. V. Kane is completely silent on what might have been the source of Bharata's Rasa speculations.

Mm. P. V. Kane also takes little note of Bharata's reference to Pancasikha (G.O.S. Vol. I. 1.37), Varsaganya (G.O.S. Vol. II. x. 73, 74, 82) and Asita-Devala (G.O.S. Vol. I. 1.36). All these are the exponents of Samkhya system, though there are differences between them. It appears that Bharata was equally indebted to the Varsaganya school of Samkhya, as also to that of Pancha-sikha. This is important, because the Vyasa Bhasya of the Yoga-sutra follows closely the Varsaganya school of Samkhya and specially that of Vindhya-vasin. This can be noticed from the fact that the author of the Bhasya in support of his statements, occasionally quotes fragments from the works of Varsaganya and his followers. Bharata who refers to Varsaganya by name, must have been aware of his philosophical position, and he seems to follow that particular branch of the Samkhya, represented by Varsaganya, Asita-Devala and Patanjali.

Bharata refers to all these three among his teachers. They seem to have influenced Bharata in different ways. The Varsaganya school of Samkhya along with Vindhya-vasin holds that everything is experienced in the mind (sarvartho-palabdi, manasi Vindhya-vasina. Yukti-dipika, p. 108), and not in the buddhi, as other teachers of Samkhya hold. A similar view is also hinted in the expression "ekadasam manas sarvartham" in the Yoga-bhasya (II.19). It has already been noticed in Chs. IV and V, that the key to Bharata's Rasa-sutra lies in the expression, sumanassa preksaka, emphasizing thereby the role of

manas in Rasa-realisation. It was most appropriate on the part of Bharata, being a disciple of Varsaganya, to emphasize the role of manas in aesthetic appreciation.

Bharata's reference to Panca-sikha seems to have been prompted by his very great indebtedness to Patanjali-Caraka. Dr. Das Gupta in his "History of Indian Philosophy" (1922), Vol. I. p. 216-7 says that "the account of Samkhya (in Caraka) agrees with the system of Samkhya propounded by Panca-sikha (who is said to be the direct pupil of Asuri, the pupil of Kapila, the founder of the system) in the Mahabharata. XII. 219 From what little he says it may be supposed that the system of Samkhya, he sketches is the same as that of Caraka. Panca-sikha speaks of the ultimate truth as being avyakta (a term applied in all Samkhya literature to prakrti) in the state of purusa (purusavasthamavyaktam). If man is the product of a mere combination of the different elements, then one may assume that all ceases with death. Caraka in answer to such an objection, introduces the existence of a self as the postulate of all our duties and sense of moral responsibility. The same discussion occurs in Panca-sikha also, and the proofs of the existence of the self are also the same. Like Caraka again, Pancasikha also says that all consciousness is due to the conditions of the conglomeration of our physical body and mind and the element of cetas. They are mutually independent, and by such independence carry on the process of life and work..... The gunas described by Panca-sikha are the different kinds of good and bad qualities of the mind as Caraka has it Gunaratna (fourteenth century A.D.), a commentator of Sad-darsanasamuccaya, mentions two schools of Samkhya, the Maulika (original) and the Uttara (or later) [Tarka-rahasya-dipika, p. 99.] Of these, the doctrine of the Maulika Samkhya is said to be that which believed that there was a separate pradhana for each atman. This seems to be a reference to the Samkhya doctrine (of Pancasikha and Caraka). I am therefore disposed to think that this represents the earliest systematic doctrine of Samkhya."

Bharata was equally indebted to Asita-Devala, whom he refers to in 1.36 (Banaras ed.). It is to be remembered that Bharata in emphasizing the necessity of staging plays at appropriate time (XXVII.81-95) (Banaras ed.) was only re-iterating the philosophical standpoint of Asita-Devala. It is to be noted further that Patanjala-Caraka also recognises

the great importance of kala (Caraka-Samhita. Sutra I.26). Caraka also refers to Devala in Sutra. I.3.

But while Bharata is indebted to these different branches of Samkhya, and seems to have drawn upon all branches of Ayurveda, his greatest debt is to Patanjali-Caraka. Indeed the Yoga-Sutra and the Caraka-Samhita seem to have dominated Bharata's thought more than anything else. The question has got to be analysed in great detail.

III

In both Ch. 1 sl. 3 and Ch. 36. sl. 1, Bharata refers to Atreya as his teacher. Bharata refers again and again to Sruti, Smriti, Sadacara (I.117), Saraswati, Laksmi, Siddhi, medha, smriti, mati (III.5), Saraswati, Laksmi, sraddha, medha (III.25), Laksmi, siddhi, mati, medha (III.53), Saraswati, dhriti, medha, hri, Laksmi, mati, smriti (III.89). The third chapter being on Ranga-devata-pujana, the very frequent mentioning of Saraswati, Laksmi, sraddha, smriti, dhriti, mati, indicates clearly the philosophical leanings of Bharata. His reference to Sraddha and Smriti, is a distinct echo of Patanjali (Yoga-sutra. 1.20). The Vyasa-bhasya explains sraddha as cetasa-samprasada. In explaining Smriti, the Vyasa-bhasya writes, smrityupasthane ca cittam anakulam samadheyate, Samahita-cittasya prajna viveka upavartate. It is to be carefully noted that the criteria associated with sraddha, cittasya samprasada and with smriti, samahita citta are exactly what Bharata demands of the Rasa-enjoyer. Bharata means by sumannassa exactly what Patanjala means by samprasada; and Patanjala's samahita citta has been echoed in Bharata's description of sattvikabhabava as samahita-manastat utpadyate (Banaras ed. p. 95). It will be noticed in Ch. VIII how the first vyabhicharibhabava, nirveda, cited by Bharata, is deeply indebted to Patanjala speculations.

The Yoga-bhasya I.20 seems to have paved the way for Bharata's analysis of the basis of aesthetic enjoyment. The ideal Yogi, like the true aesthete, is always looking at his citta, and excluding all vikalpas. He is the ideal spectator of the objects taken in. This practice of smriti calls for great exercise on the part of the yogin. But this is the road to the attainment of citta-prasada, or sattva-

suddhi. It has already been noticed how sattva-suddhi is always attended with saumanassa, the key to aesthetic enjoyment (Ch. V). The test of true sattva-suddhi is this. When Smriti becomes dominant, and there is no forgetfulness whatsoever, then the samadhi resulting out of it, is true samprajnata yoga.

Sadacara (I. 117), siddhi, dhriti, mati, referred to by Bharata, all belong to the Patanjala scheme. Sadaeara or sad-vritta occupies a very prominent place in the Caraka-Samhita (Sutra. 8.9.), as also in the Yoga-sutra (Sadhana. 32). The Yoga-sutra by emphasizing the necessity of maitree, karuna, mudita and upeksa, was advocating the importance of sadacara in human life (Samadhi. 33). The extent of Bharata's indebtedness to the philosophical standpoint of Patanjali could be appreciated if it be remembered that in the course of a single chapter, Bharata refers as many as four times to saraswati, laksmi, siddhi, smriti, medha (III. 5, 25, 53, 89).

If this be then the philosophical background of Bharata, the question of Bharata's indebtedness to particular branches of philosophy has got to be examined even more carefully. It has already been noticed that most of the aryas and the anuvamsyas quoted by Bharata, occur in chapters VI and VII. It should be remembered that the two slokas in G.O.S. Vol. 1. vi. 35-36, describing the process of Rasa-realisation, are according to Bharata's own admission, anuvamsya slokas. Bharata writes,

jatha bahu-dravya-yutair-vyanjanair-bahubhir-jutam
aswadayanti bhunjana bhuktam bhuktavide jana.
bhavabhinaya-sambandham-sthayibhavanstatha budha.
aswadayanti manasa tasman-natyarasa smrita. ⁽¹⁴⁹⁾

Abhinavagupta in Vol. 1. p. 291 (G.O.S.) commenting on it, writes, atreti bhasya-anuvamsya-bhavan sisya-caryaparamparasu vartaman slokakhym vritta-visesan sutrartha-samkhepa-prakatil-karamena karika-sabda-vaccyan bhavantau. Saradatanaya in Bhava-prakasana (G.O.S.) p. 36, writes that the analogy of cooking used by Bharata in describing Rasa, was borrowed by him from Bharata-vriddha. He quotes in support of his contention, the following sloka.

Vyanjanausadhi-samyoga yathannam svadatam nayet
evam nayanti rasatamitarje sthayanam smrita
(Bhava-Prakasa. p. 36). ⁽¹⁵⁰⁾

Immediately after this, Saradatanaya quotes a fragment from one, Bharata-vriddha. The fragment runs as follows—yatha nanaprakair - vyanjanausadhai paka-visesai sanskritani vyanjanani madhuradl-rasanam-nyatamenatmana parinamanti tatha nanaprakair-vibhavadi bhavalrabhinayai saha yathartham-abhivardhita sthayino bhava samajikanam manasi rasatmana parinamantastesam . . . tal rasyante (p. 36). It will be remembered that Bharata similarly writes, yatha nana-vyanjanausadhai-dravya-samyogad rasa-nishpatti, tatha nanabhavopagamad-rasa nispatti. Again, yatha hi nana vyanjana-samskritamannam bhunjana rasanaswa-dayanti sumanassa purusa harsadinscapyadhigacchanti tatha nana bhavabhinaya-vyanjitan vag-anga-sattvopetam sthayi-bhavan-aswadayanti sumanassa preksaka (Banaras ed.) (p. 71). In the opinion of Saradatanaya, the above passage has been taken over from the treatise of one Bharata-vriddha.

Mm. P. V. Kane draws attention to the fact that the Bhava-prakasam quotes a verse from Vasuki, which is entered in the extant Natya-sastra among five verses, introduced with the words, bhavanti catra sloka, or atra slokas in the editions and in mss. (vide Banaras ed. 34-38 ; K. M. ed. VI. 35-39 ; and G.O.S. VI. 38-42). The Bhava-Prakasa writes, (pp. 36-37),

nana-dravyausadhai pakair-vyanjanam bhavyate yatha evam bhava bhavayanti rasan-abhinayal saha.

· iti Vasukinapyukto bhavebhyā rasa-sambhava. ⁽¹⁵⁾

Mm. P. V. Kane (History of Sanskrit Poetics. 1951. p. 414) says that this Vasuki was a writer on dramaturgy, mentioned by Bhava-prakasa and Ratnapana. But it should be remembered that Saradatanaya in p. 47, categorically says that this Vasuki was the exponent of the theory of Rasa. Later Alamkarikas had drawn upon him. Who could have been this Vasuki, the propounder of the theory of Rasa, and from whom, according to Saradatanaya's analysis, even Bharata drew? Dr. Raghavan in his "Number of Rasas" pp. 11-12, also takes note of the fact that according to Saradatanaya, "the Rasa Chapters in Bharata are based on the texts of Vasuki and others, and that this Vasuki accepted a ninth Rasa, namely the Santa".

It will be remembered that Abhinavagupta in defending Santa as a Rasa, also relies on Bhujanga-vibhu, or Vasuki or Patanjali. Abhinavagupta in G.O.S. Vol. I. p. 335, quotes from the Yoga-sutra. 1. 16, "tat param purusakhyate guna-

vaitrasnyam". Again, Abhinava quotes from Patanjali, "tadrsam tu vairagya jnasyaiva para-kastha". Saradatanaya, who knew the Abhinava-harati, must have known Abhinava's views on Santa, and that Abhinava had affiliated Santa to Patanjala. Abhinava had perhaps been prompted to do so, because Bharata speaks of yama, niyama, dhyana, dharana, and sarva-bhute-daya, all typically belonging to Patanjala scheme, as the anubhavas of Santa.

Abhinavagupta in defending Santa, thus sought the help of Patanjala standpoint. Saradatanaya also defends Santa on the authority of Vasuki. He goes a step further and says that the origin of Rasas is to be traced to this Vasuki. Yadugiri Yatiraja Swami of Melkote in his Introduction to Bhava-prakasanam (G.O.S.) writes in p. 36, "It may therefore, be inferred that the verses found in Bharata (in Ch. VI) with the introductory lines as atra-anuvamsau slokan bhavet, sutranu-viddhe arye bhavat. Atra sloka, must be the quotations from some earlier works. In connection with this quotation from Vasuki and the passage on p. 47, quoted below, it may be noted that the Rasa theory stated in the 6th chapter of the Natya-sastra and quoted by Saradatanaya, may be the same as that held by Vasuki". It is firmly asserted here that this Vasuki is none else than the Lord of the serpents, the ahipati, Patanjali. Saradatanaya writes in unequivocal language (Bhava-prakasa, p. 47),

utpattistu rasanam ja pura Vasukinodita
Navadasyochyate saisa prakarantara-kalpita. (15)

It is to be remembered that both Mm. P. V. Kane and Yatiraja Swami of Melkote are agreed that the Rasa-theory of Bharata is indebted to earlier sources, and that the anuvamsya slokas (G.O.S. VI. 38-42) must have been taken over from earlier writers. But no attempt has been made in finding out who this Vasuki might have been, or what might have been the sources of Bharata. Even Abhinava's clear and emphatic statement that Santa is to be defended on the authority of Bhujanga-vibhu has gone unnoticed, though it has been noticed that Saradatanaya defends Santa on the authority of Vasuki.

IV

From all these converging evidences, it appears that Bharata was indebted in his Rasa-speculations, to one

Vasuki. (1) Bharata is according to the evidence of Saradatanaya (p. 47) indebted to Vasuki, for Vasuki was the first exponent of Rasa. (2) He is once again indebted to Vasuki, for the concept of "bhavana", in the sense of bringing into existence (bhavayanti) Rasa (G.O.S. Vol. 1. VI. 39). (3) It was this same Vasuki, once again, who propounded the Santa Rasa. (4) It appears that Abhinavagupta also thought that the prose passage beginning with "Rasa iti ka padartha" in G.O.S. Vol. 1. p. 289, speaks of a process of paka. This process of paka is to be read side by side with the concept of "bhavana", which occupies a prominent place in the slokas quoted in G.O.S. Vol. 1. p. 294.

Saradatanaya was perhaps aware of the background of Bharata's *yatha hi gudadibhir-dravyair-vyanjanai-ausadhi-bhisca sadavadayasca rasa nivartante tatha nanabhavopagata api sthayino bhava rasattvam apnuvanti yatha hi nana-vyanjana-samskritamannam bhunjana rasan-aswadayanti sumanasa purusa harsadinscadhi-gacchanti, tatha nana-bhavo-abhinaya-vyanjitam vag-anga-sattvopetan sthayi-bhavan-aswadayanti sumanasa preksaka harsadinscadhilgacchanti.* (G.O.S. Vol. 1. p. 289-90),⁽¹³³⁾ These different elements undergo various combinations ; by their various combinations, they undergo a process of clarification or paka, resulting in the evolution of Rasa. Abhinavagupta in p. 288 writes, *baho nam samyogad-apurva rasa utpadavamana ka drsta ity artha.* Again in p. 289, Abhinava says, *taccha nana-tiktamadhura-cukradhi-bhedattadhika-anglikadi.* Dravyam gudadi, esam paka-kramena samyag-yojana-rupad-kusala-sampadyat-samyogat. Again Abhinavagupta writes just after this, *paka-rupaya-samyag-yojanaya tava-alaukika rasa Jayat dravyani tu gudadini (?) tadeeya-cukradhi-rasa-vilaksana-madhuradi-yogad-vyabhicharikalpam svatani tad-upajeevanena ca paratra ca swara-sasamkramanaya vaicitrya-adhayakatvat.*⁽¹³⁴⁾

It has often been suggested that the basis of Bharata's Rasa-speculations rests on some unknown forgotten texts of Paka-sastra. It is more often forgotten that Paka which Bharata has in mind, is not the preparation of soups and drinks, but the universal concept of change, which comprehends everything. Everything being rooted in time or kala, undergoes a transformation, because it is acted on by the Kala-agni. Paka operates in a restricted sphere on all forms of ahara, taken in by all five different senses (Ch. II). Caraka in Sutra. 28.2 discusses in detail how paka operates on

pancabhautika dravya (vide Chs. IV and V for the sakti which brings about paka or change).

Caraka writes that things eaten (asitam), drunk (pitam), licked (leedam), and chewed (khaditam) all contribute in some way or other to the building of the body. These different things are acted on by the fire of the human system (jatharagni); and these elements undergo transformations (paka), because these are acted on by such fire. Caraka points out that the parthivagni brings about the change in the earthly parts of the food; apyagni brings about such change or paka in apyamsa; so taljasagni brings about such changes in taijasamsa and vayabagni in vayabamsa, and navasagni in the navasamsa. Caraka further writes, samyag vipacyamanam kalavadanavasthitasarva dhatu-pakam-nupahata-sarva-dhatusma-maruta-srota (Sutra. 28.2),⁽¹⁵⁾ meaning thereby that just as time flows on without a break, so also paka (which is rooted in time) of bodily rasa, rakta and of everything in it, goes on for ever. The different agnis of the body bring about such change as is natural to it, on the ahara taken in by the different senses.

Bharata and Abhinavagupta probably meant little else than the principle of change, by their concept of paka. The principle of change could be traced to the Buddhist concept of "Mara". Yuddhisthira when questioned by Dharmma, what is the underlying principle of everything, said that it is Kaia. It has already been noticed in Ch. IV how Bharata must have been deeply aware of the kalavadin branch of the Samkhya, in as much as appropriateness of time is of primary importance in the evocation of proper sentiments and moods. The concept of paka is part of this general principle of universal change, and underlies the concept of sakti or visuddha-sattva discussed in Chs. IV and V.

Paka or the process of clarification and of change, underlies all manifestations. From the moment of the first inception, the thing which has been taken in is being acted upon by a host of influences. This applies to all forms of ahara. Caraka in Sutra. 28.2. writes, pasyanti tvahara-rasadrava-rudhira - mamsa - medo - asthi-majja-sukraujamsi panchendriya-dravyani dhatu prasad-samjnakari. The ahara by continuous clarification and change, becomes first rasa, and then rudhira, mamsa, meda, asthi, majja, and sukra. In Bharata's Rasa-analysis, the vibhavas (which are ahara)

similarly pass through the stages of anubhava and vyabhicharibhava, to reach the Rasa-stage.

There is clear evidence in Bharata that he knew of the process of clarification in all kinds of paka. In G.O.S. Vol. I. p. 289, Bharata writes, *yatha hi nana-vyanjanasamskritamannam bhunjana rasanaswadayanti sumanassa purusa harsadinscadhi-gacchanti* etc. The points to be noted in the above passage, are Bharata's use of the words, "samskritamannam" and "sumanassa." While samskritam results from the process of clarification of the annam or ahara, sumanassa are those purified souls, who feed on such purified ahara. In Ch. VI slokas 34-35 (Banaras ed.), Bharata speaks of the "bhavana" of Rasa. In Sl. 35, he writes,

nana-dravyair-bahuvidhair-vyanjanam bhavyate yatha evam bhava bhavayanti rasan-abhinaya saha.

Again in Sl. 37, Bharata writes,

vyanjanausadhi-samyogad-jathanna swaduta bhavet evam bhava rasascaiva bhavayanti parasparam.⁽¹⁵⁰⁾

The use of the root "bhavayanti" has not merely the sense of bringing into existence; it means moreover, a clarification of the constituents, making possible the appearance of Rasas.

It is quite possible that Bharata took over this concept of "bhavana" of Rasas from his predecessors, and particularly from the Ayurveda. Bhavana or clarification occupies a prominent place in Ayurvedic pharmacology. The Ayurveda recognises two different types of samskara, sodhanartha and vedhartha. The Ananda-kandam (Tanjore Saraswati Mahal Series) recognises nine types of sodhanartha samskaras. These are swedana, mardana, murchana, utthapanam, patana, nirodhana, niyamana, deepana, and anuvasana. The Rasa-sara recognises in addition to these, three more stages, these being patta-sarana, dhavana, and viryanayana. The Rasa-martanda speaks of seventeen samskaras.

Ayurveda Siromani Sri S. V. Radhakrishna Sastri in his Introduction to the Ananda-Kandam (p. 21) writes that all these samskaras can be grouped under three heads, swedana, mardana, and patana. Swedana is a process of paka, leading to the purification of the metal from sthula or grosser impurities. The Ananda-kanda enjoins that this swedana has to be carried out in a hot iron vessel, making

possible the paka of the metal. In mardana, once again, the hammering and blowing of the metal is to be done in a hot iron pot for twenty-one times. After this clarification and paka, gold, silver and mica are to be added to the mercury. It will be noticed in Ch. X, how mercury and mica are perfect counterparts in a balanced equipoise, mercury being the male symbol and mica the female.

In Murchana again, there is the same process of paka in bhudara-yantra. There are three different kinds of patana, urdha, adha and tiryag patana. By urdha patana, the yaugika dosas are removed (Ananda Kanda. p. 47). In both Adha-patana and Tiryag patana, the metal undergoes a process of paka. Of these, in tiryag patana, the paka is carried on by chandagni. The purified mercury is treated with mica, and sublimated thrice, making it even more refined (Ibid. p. 46-48). In urdha and adha patana, the process of clarification is carried out seven times.

In Nirodhana, the paka is carried on by karisagni. Niyamana is also another kind of paka, or bhavana. In deepana and anuvasana, the process of jarana is intensified. When a rasa undergoes the process of jarana, it becomes even more purified, and comes to the deepana stage. In the anuvasana stage, the deepita rasa undergoes another process of paka or bhavana. The process of paka or bhavana is thus only a means of sodhana or purification of the impure metal or thing, which undergoes such a change.

Bharata's repeated use of the words, bhavana, samskrita, sumanassa in describing Rasa-evolution clearly indicates what must have been the background of the Natya-sastra. It has already been noticed in Chs. IV and V how very dominant is the concept of visuddha-sattva, in Bharata's Rasa-analysis. The concepts of paka and bhavana are intimately associated with this primary requirement in Rasa-realisation.

V

Who is this Vasuki, and in what relation does he stand to the concept of bhavana (Natya-sastra Vol. I. VI. Si. 39 G.O.S.)? It has just been noticed that the concept of paka or bhavana means little else than a process of clarification and purification. It is contended here on the basis of the

subsequent discussions in Chs. VII and VIII, that Bharata was deeply indebted to PatanjalaCaraka. Saradatanaya in referring to Vasuki as the originator of Rasa was only stating that Bharata had drawn upon the speculations of Patanjala-Caraka in his Rasa-analysis.

It need not be discussed in detail how Caraka-Patanjali had always been looked upon as the lord of Serpents. Only a few instances might be referred to here, where tributes are paid to the Lord of serpents, who cured the disease of body by medicine, the disease of the mind by yoga, and remedied the defects of language by writing out a grammar.

In the Introduction to his monumental commentary on Caraka, Cakrapanidatta writes,

Patanjali-mahabhasya-Caraka-prati-samskritai
mano-vak-kaya-dosanam hatre-ahlpataye namas. (157)

Vijnana-bhikshu in Yoga-Vartika says,

Yogena eittasya padena vaeam
malam sarlrasya ca vaidyakena
jo-apakarottam baradam muneenam
Patanjalim pranjali-ranatosmi. (155)

Bhoja at the beginning of *Patanjali-sutra-vritti*, while speaking of how Patanjali removed the diseases of the body and of the mind and the deficiencies of language, referred to him as the Lord of serpent. Bhoja writes in *Sabdanasasana-Raja-mriganka*.

Sabdanam-anusasaña vidadhata Patanjale kurvata
 vrittim raja-mriganka-samjnakanamapi vyatanavata
vaidyake
 vak-ceto-vapusam mala phanabhritam bharieva
jenodhrita
 tasya sri-rana-ranga-malla-nripater-vacho
jayantyujjala, (159)

This lord of serpents, Ahipati Patanjali is reputed to have written both the Yoga-sutra and Caraka-samhita, along with the Mahabhasya. It should be remembered that the Mahabhasya is sometimes referred to as the Phani-bhasya . and antiquarians might be interested to know that there is a hermitage of Raja Vasuki by the side of the Ganges, near Allahabad. This Raja Vasuki is none else than Patanjali.

Prof. Woods of Harvard University supposes that the

philosophic concept of substance (dravya) of the two Patanjalis differs, and therefore they cannot be identified. He holds that dravya is described in the Vyasa Bhasya in one place, as being the unity of species and qualities (samanya-visesatmika), whereas the Mahabhasya holds that a dravya denotes a genus and also specific qualities according as the emphasis or stress is laid on either side. Dr. Das Gupta in criticising the above view of Prof. Woods, writes, in p. 232, "I fail to see how these ideas are totally antagonistic. Moreover, we know that these two views were held by Vyadi and Vajapyayana (Vyadi holding that words denoted qualities or dravya and Vajapyayana holding that words denoted species — Mahabhasya. 1.2.64). Even Panini had these two different ideas in "jatya-khyayamekasmī bahuvacanamanyatarasyam" and "sarupanameka-sesameka-vibhaktau" and Patanjali, the writer of the Mahabhasya only combined these two views. This does not show that he opposes the view of Vyasa-bhasya, though one must remember that even if he did, that would not have anything with regard to the writer of the sutras. So far as I have examined the Mahabhasya, I have not been able to discover anything there which can warrant us in holding that the two Patanjalis cannot be identified. There are no doubt many apparent divergences of view, but even in these it is only the traditional views of the old grammarians that are exposed and reconciled, and it would be unwarrantable for us to judge anything about the personal views of the grammarian from them. I am also convinced that the writer of the Mahabhasya knew most of the important points of the Samkhya-yoga metaphysics; as a few examples, I may refer to the guna theory (1.2.64; 4.1.3.), the Samkhya dictum of ex nihilo nihili fit (1.1.56), the ideas of time (2.2.5; 3.2.123); the idea of the return of similars into similars (1.1.50), the idea of change, vikara as production of new qualities, gunataradhana (5.1.2, 5.1.3), and the distinction of indriya and buddhi (3.3.133). We may add to it that the Mahabhasya agrees with the Yoga view as regards the sphota-vada, which is not held in common by any other school of Indian philosophy. There is also this external similarity, that unlike any other work they both begin their works in a similar manner —atha yoganusasanam and atha sabdanusasanam."

Dr. Das Gupta strongly criticises the views of Prof. Woods, who assigns the date of the Yoga-sutra between 300

and 500 A.D., and says that these views are not at all conclusive. "For firstly, if the two Patanjalis cannot be identified, it does not follow that the editor of the Yoga should necessarily be made later; secondly, the supposed Buddhist referencee (iv. 16) is found in the fourth chapter, which as I have shown above, is a later interpolation; thirdly, even if they were written by Patanjali, it cannot be inferred that because Vacaspati describes the opposite school as being of the vijnanavadin type, we are to infer that the sutras refer to Vasubandhu or even to Nagarjuna, for such ideas as have been refuted in the Sutras, had been developing long before the time of Nagarjuna.

"Thus we see that though the tradition of later commentators may not be accepted as a sufficient ground to identify the two Patanjalis, we cannot discover anything from a comparative critical study of the Yoga Sutras and the text of the Mahabhasya, which can lead us to say that the writer of the Yoga-sutras flourished at a later date than the other Patanjali."

Mm. Gananath Sen in his Introduction to Pratyaksha-Sariram, holds the traditional view that Patanjali is Caraka, referred to in ancient texts as ahipati. He relies not merely on the authority of such writers, as Cakrapanidatta, Vijnanabhikshu and Bhoja. He asserts this traditional theory by an analysis of the philosophical position of the Yoga-sutra and Caraka-samhita. He refers to the following Sutras in the Yoga-sutra, Samadhi-pada 2, 3, Sadhana-pada, 54, 55. Vibhuti-pada, 16, 21, 42, 43, and finds striking points of similarity with the Caraka-Samhita. Further points of interest might be noted. First, the concept of good conduct or Sad-vritta in Caraka-samhita and the Yoga-sutra might be analysed.

Caraka in Sutra-sthanam 7.17 writes that the intelligent man should learn to control the impulsive nature of mind, when under the influence of greed, sorrow, fear, anger, hatred, vanity, scurrility, shamelessness or malice or even excessive attachment. He should not speak harshly and be garrulous, or speak lies and talk at inopportune moments. He must not enjoy the companionship of woman in order to injure others, or steal and kill. Of these, the first group of sins proceed out of mind; and the Yoga-sutra enjoins the control of all these, in saying that yoga is alta-vritti-nirodha.

It is interesting to note that one is born with a particular pattern or relation, subsisting between these three dosas, vayu, pitta and kapha. From the moment of the first inception until death, this pattern subsists. This pattern is called deha-prakriti. At the moment of the sukra coming in contact with sonita, if there be the predominance of any one dosa, that dosa will determine throughout the nature of that particular purusa (Caraka-samhita. Sutra-sthanam 7.23). This is what is known as anusuya. It need not be emphasized how anusuya occupies a very prominent place in Patanjala Yoga-sutra. In Sadhana-pada 7, Patanjali writes, sukhanasayee raga. In Sadhana-pada 8, he writes again, dukhanusayee dvesa. The Vyasa-bhasya explains Sadhana. 7 as follows, sukhabhijnasya sukhatusmriti-purva sukhe tat-sadhane ba yo gardhastrisna lobha sa raga iti. The Sadhana 8, is similarly explained as dukhabhijnasya dukhanusmriti-purva dukhe tat-sadhane ba ja pratigho-manyur-jighansa krodha sa dvesa ti.⁽¹⁶⁾ It is to be understood that the anusmriti of the sukh-abhijna or dukha-abhijna man, makes for raga and dvesa.

Caraka refers again and again to anusuya, which determines the nature of Rasi purusa (Sarira. I.14, II.31). This rasi purusa is according to Caraka, subject to raga and dvesa. He is burdened with this anusuya throughout his life (Sarira. II.31). Caraka in holding that anusuya is ever present with man, is stating only the standpoint of the Yoga-sutra.

It appears that Bharata was deeply influenced by this Patanjala concept of anusuya. Bharata holds that there can be no Rasa-realisation, without the presence of sthayi-bhavas. These sthayi-bhavas are the result of a long process of evolution in human life. These are present in man in a gerinal form, and are perhaps congenital. These are again being conditioned by local and temporal conditions. These sthayi-bhavas make a man naturally prone to one group of sentiments, and averse to certain others. These latent bhavas inherent in all men, are what Patanjala-Caraka would call, anusuya. These bhavas underlie all aesthetic enjoyment. They proceed out of Vasanas, with which a man is naturally endowed.

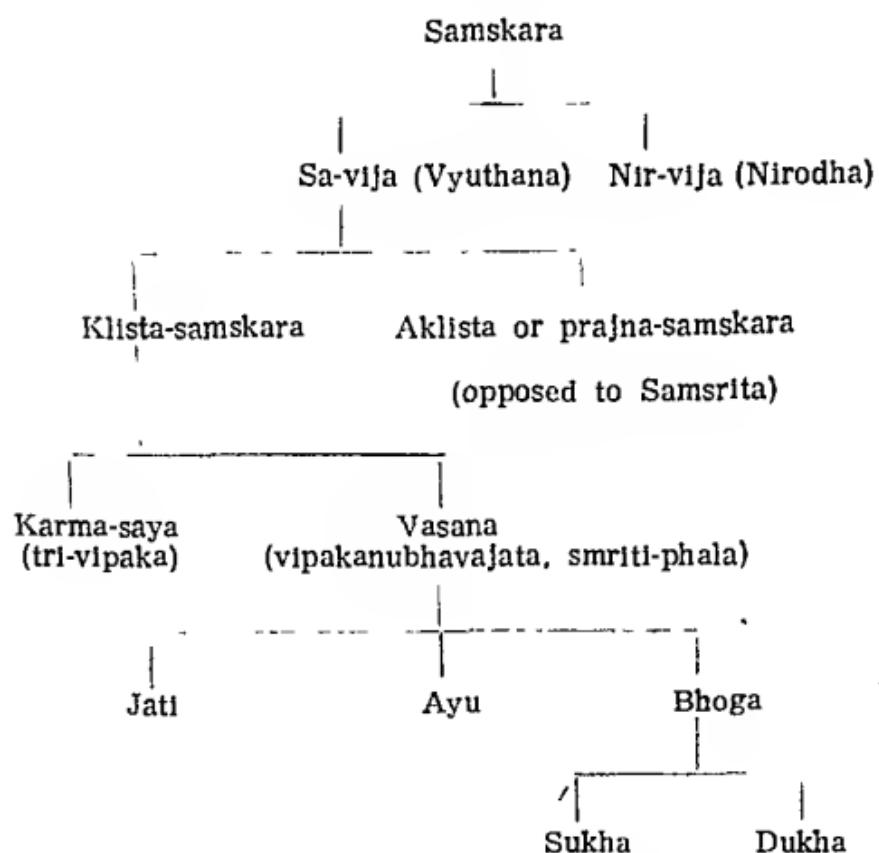
It appears that the concept of anusuya underlies not merely the philosophic concepts of Patanjala-Caraka. It is

Indispensable for the proper understanding of the basis of Bharata's Rasa-speculations. In Natya-sastra, Vol. I, p. 274 (G.O.S.), AbhInavagupta writes, dristante-apl vyanjanadi-madhye kasyachit vasanatmakata sthayi-vadanyasya-utbhutata vyabhicharivat. In p. 281, AbhInava writes, sarvasamjikam-ekaghanataiva pratipatte sutaram rasapariposaya sarvesamanadl-vasana-citrkrita cetasam vasana-samvadat. Sa cavigna samvit camat-kara. In p. 285, AbhInava writes, na tu tadabhave sarvathaiva te nirupa bhavanti, vasanatman sarva-jantunam tanmaya-tvenaktam.⁽⁶⁾ The eternal longings and desires in the form of vasanas, put on the appearance of sthayi-bhavas. These vasanas underlie the manifestations of all sthayi-bhavas. Without these vasanas, and the sthayi-bhavas, there can be no question of Rasa-realisation.

It seems that Bharata looked at vasana from the stand-point of anusuya; and this underlies his Rasa-speculations. Just as anusuya in Caraka determines the nature of the Rasi purusa, so also vasana determines the nature and quality of aesthetic appreciation. It should be clearly understood that all sthayi-bhavas proceed out of vasanas. Jagannath in Rasa-Gangadhar I. (Nirnaya Sagar ed. p. 36-37), says, how all sthayi-bhavas are rooted in vasanas. After enumerating the eight sthayi-bhavas, Jagannath says how the evolution of all Rasas must depend in the final place on this underlying stream of sthayi-bhavas, which are all rooted in vasana. He discusses how it is that certain citta-vrittis attain this permanence or steadfastness, while others do not. He says it is because these being rooted in vasanas, are not thrown off its balance by coming in contact with vyabhicharibhavas, but are on the other hand, reenriched by them. There is a steady manifestation or discharge out of this vasana; and this is Rasa (See Ch. XI). The vibhavas only help stimulate these sthayi-bhava, born out of vasanas. The Bhakti-rasamrita-sindhu also discusses how all Rasas, or pleasures of aesthetic enjoyment, are rooted in vasana. Madhusudan Saraswati further holds that sthayi-bhavas proceed out of vasanas.

Viswanath Kaviraja also acknowledges in most unequivocal language the role of vasanas in Rasa enjoyment. He writes how Rasa enjoyment is only for the audience with vasanas, while those others without vasanas, are like the wooden pillars of the auditorium. The necessity of

the vriksha ; and pleasure and pain are its fruits. The stand-point may best be graphically represented as follows, showing the relation of vasana with samskaras.



It has already been noticed how Raga is sukhanusayee and Dvesa is dukhanusayee (Sadhana. 7,8). So bhoga which comprehends sukha and dukha, must underlie both before there can be any enjoyment. So also Vasana must be present in a latent form, or be anusuya, before there can be jati, ayu or bhoga. This vasana as already noticed is the result of klista samskaras, lying in an anusuya form. It should be clearly understood that the philosophic structure of Rasa-realisation is deeply influenced by the concept of vasana. It has just been noticed how this is indebted to Patanjali speculations.

In the Abhinava-Bharati (G.O.S. Vol. I. p. 284-5), Abhinava writes, na hyacchittva-vritti-vasana-sunya pranee bhavati, kevalam kasyachidadhika, citta-vritti, kacid-una

..... tasmat-sthayi-rupa-citta-vritti-sutrasyuta evamee vyabhicharina vasanatmana sarvajantunam tanmayatvenoktattvat.⁽¹²⁾ It should be also remembered that Viswanath in the Sahitya Darpana (III. 8) holds that Rasa-enjoyment is for those who have in them vasana in a latent form. Every where in Rasa-realisation, whenever vasana has been referred to, there is the recognition of the Patanjala standpoint of anusuya.

The greatest single debt of Bharata thus seems to be to Patanjala-Caraka. It has been acknowledged by Bharata in his statement that he drew upon the Atharvaveda for Rasa-analysis. It has been acknowledged once again by Bharata in his statement that the Natya-veda is also an art with eight limbs, just as Ayurveda is. It has been emphasized in Bharata's citation of the names of the teachers in all these eight branches of Ayurveda. It has further been noticed how Bharata's attachment of great importance to manas in Rasa-realisation perhaps betrays the influence of Varsaganya, Asita-Devala as well as of Patanjali. Bharata's reference to Panca-sikha adds further strength to this contention, that Bharata was deeply indebted to Patanjala-Caraka in his Rasa-speculations. It has already been noticed how Caraka's account of Samkhya agrees with the system of Samkhya propounded by Panca-sikha. Saradatanaya must have been deeply aware of the range of Bharata's indebtedness, when he wrote that the Rasa speculations were first initiated by one Vasuki. This is apparent once again in Bharata's repeated references to such typically Patanjala concepts, as smriti, sruti, sadacara, siddhi, dhriti and mati. In the next two chapters the degree and extent of Bharata's indebtedness to Patanjali-Caraka will be analysed in greater detail.

CHAPTER VII

Sattvika-bhavas in Bharata's Rasa-analysis

Bharata's Rasa-sutra, vibhava-anubhava-vyabhichari-samyogena rasa-nispatti, does not mention sthayi-bhava and sattvika-bhava, the two terminii of Rasa-enjoyment. There cannot be any aesthetic enjoyment, if sthayi-bhava be not present already in a latent form in the sahridaya. So also the enjoyment of Rasa is always accompanied with the expression of sattvika bhavas. It has been noticed in the analysis of vibhava in Ch. II, that ahara in the form of sabda and rupa is brought to the mind through the mediation of vayu. It appears that Bharata's Rasa-sutra takes into account only the transitional stages in between these two terminii. But while sthayi-bhava, rooted in vasana (see Ch. VI) is pre-supposed for a successful evocation of Rasa, sattvika bhavas invariably accompany the emergence of Rasa.

It has not yet been noticed by any one that all eight sattvika-bhavas are derived from the speculations of the writers on Ayurveda. The discussion of the philosophical and literary background of Bharata in Ch. VI must have pointed out that the question of Rasa in Alamkara has a deeper implication and a wider background, than what is apparent on the surface. An analysis of Bharata's sattvika-bhavas would reveal how deeply Bharata is indebted to Ayurveda. The extent of Bharata's indebtedness to Ayurveda in the chapter on vibhavas (Ch. II), and in Ch. VI will be examined in much greater detail here in this chapter on sattvika-bhavas, and in the next chapter on vyabhicharibhavas. The discussion of the teachers of Bharata in Ch. VI, further points to this direction—that there is a unifying concept, a philosophic standpoint, which binds together the speculations of Alamkara and Ayurveda.

Rasa and bhava are the manifestations of the purified or of the reader and the audience. It is the suddha-sattva or sakti (Chs. IV and V) of the reader which makes possible the enjoyment of Rasa. The discussion of the philo-

sophic standpoint in the analysis of suddha-sattva, must have pointed out that there cannot be any Rasa-enjoyment without this suddha-sattva. If Rasa be only a manifestation of the suddha-sattva, it is very natural that successful evocation of Rasa is always accompanied with certain states of the sattva. These states assume the form of sattvika-bhavas.

Bharata says that of the four kinds of acting, sattvika, vacika, angika, and aharya, sattvika is by far the best. It is said,

sattvatirikta-abhinaya jyesta ityabhidhiyate
sama-sattva bhaven-madhyā sattva-hina-dhamā smrita.⁽¹⁴³⁾

(G.O.S. Vol. III. p. 150).

Abhinavagupta speaks highly in praise of sattvika-abhinaya. He holds that in the absence of sattvika-bhava, there is no excellence of acting (G.O.S. Vol. III. p. 150). The acting or abhinaya being a manifestation of the citta-vritti for the enjoyment of the audience, it is held that natya is rooted in sattva. Abhinavagupta rejects Sri Sankuka's standpoint that sattvika-bhavas may arise from the anumana of the Rasa through the acting of the actors. The sattva being ordinarily unmanifest, its only outward manifestations are the sattvika-bhavas like, romanca and sweda (G.O.S. Vol. III. p. 150). Abhinavagupta roundly rejects the anumiti-theory of Sankuka, for there is no common basis of the percipient and the thing perceived, or here there is no samanadhi-karana (See Ch. X). There being no dichotomy between body and mind for him, the manas is looked upon as permeated by the body, as the body is by the mind. Tatra manasa deha-vrittivat samadhanam sattvam-upacarad-dehatmakam. Dehe hi manas-samadhatabyam. It should be distinctly understood that Abhinavagupta's standpoint is entirely different from the Patanjala standpoint, which is the standpoint of Bharata. Bharata was simply following Caraka's sattvamca sariram-anuvidhyeyate, sariramca sattvam. (Sarira-sthanam. 4.16).⁽¹⁴⁴⁾ Abhinavagupta also held that sattvika-bhavas are the result of the body being penetrated by the mind. But instead of recognising two entities, body and mind, and their mutual penetration, (See Introduction) Abhinavagupta holds that the citta-vritti is first transmitted to the samvedana-bhumi. This

Samvedana-bhumi, again, manifests itself through physiological changes. The unity of body and mind, which plays such a pre-dominant part in Patanjala analysis, is strongly emphasized by Abhinavagupta from the standpoint of the Vijnana-vadins. In Vol. III. p. 156, Abhinava sums up the discussion by saying citta-vritti-laksanam dehadharmasyet sarva-sammata. In the opinion of Abhinavagupta, then, the sattvika-bhavas are deeply indebted to physiological analysis, through Abhinava himself was perhaps unaware of the great debt of Bharata to Caraka and Susruta, in his analysis of sattvika-bhavas. Rasa being only an evocation of sattva, and sattvika-abhinaya being only a means of achieving this end, it can at once be seen how very important is the study of sattvika-bhavas in the analysis of the concept of Rasa. Dhanika in Dasurupaka. IV. 4.6, says similarly that "sattvateva samupattestaceha tad-bhava-bhavanam. stambha-pralaya-romance-sweda-vaivarnya-vepathu."

It has been already noted in Ch. III, how the problem of the relation between body and mind has been continuously under discussion. Scholars who might still be shocked at this approach to the question of Rasa-realisation, may be referred to a branch of literary criticism, widely discussed in Europe and America. I.-A. Richards in his useful book, "Principles of Literary Criticism" (Kegan Paul, 1945), discusses how bodily consciousness is inseparably associated with emotion, and vice versa. In p. 95, he writes, "A lump in the throat, a yearning of the bowels, horripilation, breathlessness, these are their coarser and more obvious forms. Usually, they are less salient and fuse with the whole mass of internal sensations to form the Coenesthesia, the whole bodily consciousness, tinging it, altering its general character in some one of perhaps a thousand different ways". Again, in p. 101-2, Richards writes, "Two main features characterise every emotional experience. One of them is a diffused reaction in the organs of the body brought about through the sympathetic systems. The other is a tendency to action of some definite kind or group of kinds. These extensive changes in the visceral and vascular system, characteristically in respiration and glandular secretion, commonly take place in response to situations, which call some instinctive tendency into play."

II

Saradatanaya seems to have been aware of Bharata's indebtedness to Caraka and Susruta in his analysis of Sattvika-bhavas. In Bhava-prakasa (G.O.S.) p. 31, Saradatanaya writes that stambha, romanca, swara-bheda, vepathu, valvarna are all derived from the Ayurveda. He holds that Bharata's Rasa-speculations are deeply indebted to Ayurveda, and particularly to Patanjala-Caraka. In Adhikara 7, p. 182-5 (G.O.S.), he discusses at length the activities of vayu. In p. 183, lines 19-22, and p. 184, lines 1-6, Saradatanaya takes over from the Caraka-samhita. Saradatanaya writes,

urah-kanthachara buddhi-hrdayendriya-citta-dhrik
 sthivana-khabathudgara-niswasanta pravesa-krit.
 urah sthanam-udanasya nasa-nabhi-gaian-scaret
 vak-pravritti-prajatnar-jarala-varna-smriti-prada.
 vyana bahi sthita kritsna-dehachari maha-jara
 gatyavaksepanot-ksepa-nimesonmesa-nadi-krit.
 praya sarva kriyastasmin prati-vaddha saririnam
 samano-agnt-samipastha koshli carati sarvada.
 annam grihnati pacati virecayati munchati.
 apano-apanaga-sroni-vasti-medroru-gochara. ⁽¹⁶⁵⁾

Saradatanaya discusses the activities of these five different vayus, and their respective seats. Prana-vayu has its seat in kantha, urah and the indriyas. Caraka writes, describing the prana-vayu,

sthnam pranasya sirsorah - karna-jivhasya-nasika
 sthivana-khabathugara-swasa-aharadi karma ca.
 (Cikitsa. 28.4). ⁽¹⁶⁶⁾

and Saradatanaya's indebtedness to Caraka is at once established. The indriyartha-Indriya samyoga, which has been the subject of detailed discussion in Ch. II, is the result of the activity of prana-vayu. In all these, the Aiamkarikas even upto the time of Saradatanaya, were deeply indebted to the Ayurveda.

Saradatanaya's analysis of the activities of udana vayu is again derived from the Ayurveda. The seat of udana, is, according to him, the urah, nasa, nabhi and gaia. It makes possible speech; desire and all kinds of endeavours are rooted in it; strength, health and memory all proceed

out of it. It is easy to see from the following extract from Cikitsa-sthanam 28.4. how closely Saradatanaya has been following Caraka. Caraka writes,

udanasya punah sthanam nabhyura kantha eva ca
vak-pravritti prajatnorja-bala-varnadi karma ca.⁽¹⁶⁷⁾

Saradatanaya in p. 183, line 22 (G.O.S.) reproduces exactly what Caraka says in Cikitsa. 28.4d. Saradatanaya in p. 184, lines 3-4, describes Samana. This again, is a distinct echo of Caraka (Cikitsa. 28.4f): antaragnesca parsvastha samano-agni-balapradā. The rapidity of movement associated with vyana is equally emphasized by Caraka in Cikitsa. 28.4g-h and Saradatanaya (p. 184. lines 1-2). Apana performs the same functions in Caraka as also in Saradatanaya.

Saradatanaya's analysis of the functions of nadi and dhamani in pp. 184-186, is deeply influenced by the Ayurvedic speculations, and particularly by Susruta. Saradatanaya writes,

dhamanya syuscatur-vimsad-arvan-nabhim-asrita
sariram-anugrhnanti ta sarva hyatra sarvata.
tasu-rdhameka murdhanamcka-adha-kostham-asrita.
ojamsi sapta-dhatunam vardhyantyantara sthita.

Saradatanaya's statement that there are twenty-four dhamanis, all seated in the nabhi distinctly echoes Susruta. Susruta in Sarira-sthanam. 9.12, writes, "Catur-vimsatir-dhamanyo nabhi-prabhava abhihitā. Tatra kechid-ahu sira-dhamani-srotasam-abibhaga, sira-vikara eva dhamanya srotamsi ceti." Even the comparison of the nabhi to the srotamsi ceti. Even the comparison of the nabhi to the been borrowed from Susruta. (Sarira-sthanam. 7.4).

Saradatanaya seems to have been aware of the parts played by nadi and dhamani in sattvika-abhinaya. His analysis of the nadis seems to have been influenced by the Tantras, as his analysis of the dhamanis has been influenced by the Ayurveda. Saradatanaya in pp. 184-6, describes the nadis as follows,

sira-jaladhara nama tisraschabhyantara-sraya.
ida ca pingala ceti susumna ceti namata.
evam dvavimsatir-nadya madhya-nadyaam hrdi sthita.
yugapad-marudahatya nadasthasu praveksati.
smaryamantaya tattat-sthanesu marudahates
swara-samjnam labhante te tattnnam puraskrita.⁽¹⁶⁸⁾

Saradatanaya notes how nada proceeds out of an impact with wind, and how swara is rooted in wind. The relevance of Saradatanaya's discussion of wind in the context of nadi and dhamani appears to be this. The nadi and dhamani being pre-eminently the seat of vayu (Sarangadhara, Ch. 5), are very important in any discussion of sattvika-bhavas. It has yet to be seen how sattvika-bhavas in Bharata are, all of them, the result of vayu vikara.

Later Alamkarikas, particularly the Vaisnava writers, associated certain concepts with sattvika bhavas. Jiva Goswami in "Bhakti-rasamrita-sindhu" discusses the sattvika bhavas as divided into three categories, dipta, uddipta and su-dipta. But even when such division of sattvika bhavas into dipta, uddipta and su-dipta be admitted, it is not always remembered that dipti, which underlies all these three, is the result of the activity of vayu. It might be feared that such an analysis of these sattvika bhavas from the standpoint of vayu, would take away the mysticism, associated with these subtle manifestations of the evolution of Rasa, and bring it down to earth. Sattvika-bhavas have always been looked upon as changes in the corporeal system, consequent on the evocation of Rasa. If there be one single purpose of this present dissertation on Rasa, it is to emphasize that there was no distinction between the gross and the subtle, the physical and the spiritual in the comprehensive vision of the ancient Hindus.

The dipti, which has been associated with the sattvika bhavas by the Vaisnava Alamkarikas, is the result of an excess of vayu or sattva. In Bhakti-rasamrita-sindhu (3rd lahari, Daksina vibhaga), all eight sattvika bhavas are enumerated. These eight sattvika bhavas are further divided into dhumayita, jvalita, dipta and uddipta, according to the degree of intensity of the sattvika bhava in question. The sattvika bhava which has been stimulated into maha-bhava is known as su-dipta. The Ujjala-Nilamani similarly divides sattvika bhavas according to the degree of intensity. In the Sattvika-prakarana, each of the eight sattvika bhavas has been further divided into dhumayita, jvalita, dipta, uddipta and su-dipta. These qualities are all associated with fire, which is acted on and stimulated by vayu. Jvalita, dipta, uddipta and su-dipta mark the different degrees of intensity of combustion. The combustion becomes intensified, when a stream of air is turned towards it. The division of the

sattvika-bhavas into jvalita, dipta and ud-dipta confirms further the contention that sattvika-bhavas are all results of a vayu vikara. It might be of interest to note further that the enjoyment of a sattvika bhava shows all the characteristic symptoms of vayu vikara.

It has already been noticed in Ch. II. how both vira and tikta share in deepana. Caraka in Sutra-sthanam. 26.49, speaks of deepana with reference to tikta. Susruta also in Sutra-sthanam. 42.13, speaks of deepana as characterising tikta. So also Raudra and Katuka share in this quality. deepana. Caraka in Sutra-sthanam 26.47 and Susruta in Sutra-sthanam 42.13, refer to this quality of deepana. It is naturally to be expected that if tikta and katuka be of an exciting nature, there should be a predominance of vayu in them. Caraka speaks of this predominance of vayu in katuka (Sutra. 26.48) as also in tikta (Sutra 26.50). Susruta similarly speaks of the excess of vayu in katuka and tikta (Sutra. 42.3). These corroborative evidences point out further that sattvika bhavas usually go with such Rasas in Alamkaras, whose counterparts in Ayurveda, excite vayu in the physiological system.

The Priti-sandharva of Sree Jiva in discussing anubhavas, divides these into two classes, (1) udbhasvarakhya and (2) sattvikakhya. The Priti-sandharva notes how udbhasvarakhya anubhava, though essentially rooted in emotion, manifests itself in different postures of the human body. Jiva Gosamin says that these might be nrtya, vilunthita, gana, krosana, Jrimbhana, dirgha-niswasa, lala-srava, ghurna and hikka. Udbhasvarakhya anubhava has a reference to outside manifestations. It has practically the same standpoint as Bharata's analysis of vyabhichari-bhavas. This would be made clear if it be remembered that nrtya, vilunthita, gana and utkrusta have all been discussed under the vyabhichari-bhava, unmada by Bharata. Lalasrava, ghurna and hikka have been discussed under harsa, and Jrimbhana and dirghaniswasa under vivodha (See Ch. VIII. Sec. III).

The sattvika vikaras noted in the Priti-Sandharva are all centred in the mind. In Sec. 158, Sree Jiva says that in sattvika vikaras, the flow of mind is turned inwards, and there is an exquisite expression of the love for God. The udbhasvara anubhavas have again been discussed in Sec. 317 and the Sattvika-bhavas in Secs. 318-324. It

appears that the grouping of anubhavas into *udbhavartha* and *sattvika*, though emphasized by Sree Jiva, was not completely acceptable. It is to be noted that Sree Rupa speaks of twelve *udbhavartha* anubhava in *Anubhava Prakarana* (*Ujjala-nilamoni*, 11). He discusses the *sattvika* bhavas in a separate section of the *Ujjala-nilamoni*, 12.

The foregoing analysis of the *sattvika*-bhavas, and Saradatanaya's awareness of the background of the *sattvika*-bhavas, must have pointed out an intimate connection between the *sattvika*-vikaras and *vayu*-vikaras. It should be remembered that *sattva* has very often been identified with *vayu*. The Indian writers have very often spoken of the three-fold division of the universe. The head is the seat of *Sattva*. It is here that all the principal organs of sense are seated (See, Ch. IV). *Vayu* makes possible the contact of *indriya* with *indriyarth*a. This *vayu* is the instrument of the *hrdaya*, working in its capacity as the receptacle of all sense-impressions. What is of utmost importance in the study of *Rasa* evolution is this. Though *vayu* makes possible the first contact of *indriya* and *indriyarth*a at the *vibhava* stage; it subsequently goes under and disappears in the *anubhava* and *vyabhicharibhava* stages. It comes to dominate again when the cycle of *Rasa* evolution has been completed; and there is the emergence of *sattvika* bhavas. It appears that both the first and the last stages in *Rasa* analysis, namely the *vibhava* and the *sattvika*-bhava, are dominated by *vayu*. But while in the *vibhava* stage, the object of sense has not been completely divorced from its objective reference, in the stage of *sattvika* bhava, it is completely dominated and penetrated by *vayu* in the psychical plane.

III

The *sattvika*-bhavas enumerated by Bharata might be looked at from two distinct standpoints. It can be conclusively shown that all eight *sattvika* bhavas are the result of *vayu* affecting different parts of the body. *Stambha*, *sweda*, *romanca*, *swara-bheda*, *vepathu*, *valvarnya*, *asru* and *praiaya* are all results of the different activities of *vayu*. To substantiate this contention, it will be necessary to analyse

each sattvika bhava, and to find out how vayu affecting a particular organ, brings about the bhava in question. Bharata accepts the position; and his analysis of sattvika bhava is deeply influenced by both Caraka and Susruta.

Stambha arises, as Caraka says, when vayu has got hold of the flow of blood. The flow of blood is checked and there is a resulting stupor. Caraka in Cikitsa-sthanam. 28.9, speaks of the loss of mobility of food already taken in (stambha) as a result of vayu getting into blood-stream. In Cikitsa-sthanam. 28.10, it should be noted how the eyes become transfixed, sneezing is held up, and all endeavours of human life are thrown out of balance. Caraka writes,

आतन्यते सरागा च पर्वस्ग् त्वक्गतेऽनिले ।
रुजस्तीव्राः ससन्तापा वैवर्ण्यं कृशतारुचिः ॥
गात्रे चारुपि भुक्तस्य स्तम्भशासृगृतेऽनिले ।
गुर्वंगं तुद्यतेऽत्यर्थं दण्डमुष्ठिहतं यथा ॥ (Cikitsa. 28.9)

If this stambha be the result of vayu, entering into blood-circulation, there are other varieties of stambha, when vayu affects other human organs. Bharata discusses different kinds of stupors under the generic name of stambha. Caraka and Susruta offer explanations of how it is that there are different kinds of stupors. In Cikitsa-sthanam. 28.11-14, as many as three different types of stupors are recognised, all results of vayu-vikaras. In slokas 11-12, Caraka writes,

मन्यास्तम्भं तदा कुर्यादिन्तरायामसंज्ञितम् ॥
अन्तरायस्यते ग्रीवा मन्या च स्तम्भते भृशम् ।
दन्तानां दंशनं लाला पृष्ठाक्षेपः शिरोग्रहः ।
जृम्भा वदनसंगाशाप्यन्तरायामलक्षणम् ॥ (169)

This is manya-stambha proper, where the vayu gets control of the two manya or the siras on the two sides of the throat. This results in the contraction of the throat, and the arteries in it, resulting in a general stupor. There are biting of teeth, oozings from the mouth, heaviness in the head and yawning. It should be noted that laja-srava, jrimbha and danta-damsana have all been associated with udhasvarakhya anubhava in Valsnava analysis. (Priti Sandharbha. III. 158). It might be of interest to note how all these subtle degrees of variation, and all these refined

expressions of the sattva, are the same as vayu vikara in the Ayurveda.

The biting of teeth, oozings from the mouth, awakening from sleep and faltering speech are all typical of sattvika bhavas, specially among the Vaisnavas. Caraka refers once again to all these as a result of vayu vikara (Cikitsa-sthanam. 28.13). There might be a frigidity of the jaws—hanu-stambha, if vayu gets hold of the points of the mouth (Ibid. 28.14). Caraka says that all limbs, including hands, feet, head, the back and the loins might become immobile as a result of vayu vikara. (Ibid. 28.15). This is not all. There is faltering speech, or even a stoppage of speech—vakstambha, as a result of a derangement of vayu (Ibid. 28.17). It might be of interest to note further that katuka, tikta and kasaya rasas in Ayurveda with a predominance of vayu in them (Caraka. Sutra. 26.39) give rise to conditions in the body, which are very similar to the ones, discussed by Bharata as sattvika bhavas. Susruta like Caraka, holds that stambha results from an excess of vayu. In Vata-vyadhi Nidanam, (Nidana. I.19) Susruta writes, snayu-prapta stambha-kampau sulam-aksepanam tatha. In Sloka. 25. he writes again, stambhana-aksepana svap-sopha-sulam sarvaga. All these should have indicated how closely Bharata had been following the speculations in Indian Ayurveda.

The next sattvika-bhava, sweda is similarly the result of an unbalance of vata. The organ which is most immediately affected in sweda is tvak, or skin. The sattvika bhava, sweda is the result, as Bharata writes, of krodha, bhaya, harsa, lajja, dukkha, srama, roga, tapa and ghata, as also of vyama, klama, gharma and sampidana. (Ch. 7. sl. 94. Banaras ed.) It should be remembered that Caraka discusses all these symptoms as the result of undisturbed (akupita) and deranged (kupita) vayu in the body. Harsa or delight is the result of akupita vayu (Caraka Sutra. 12.8), as bhaya, dukkha, tapa are the results of kupita vayu (Caraka Sutra. 12.9). In Sutra-sthanam 14.29, Caraka notes that vyayama among other things, gives rise to sweda. In Sutra-sthanam. 14.6, Caraka speaks of perspiration or gharma, anger and grief as being characteristic of one, who is suffering from sweda. This being so, they should not be given any additional sweda. In Sutra. 14.21, he notes further that klama is to be removed by jentaka sweda. It is to

be noted that excess of vyayama, or sampidana always gives rise to diseases of vata. In Nidana-sthanam. 1.39, Susruta writes,

शोकाच्च प्रसदामदव्यायामैश्वातिपीडनात् ॥
ऋतुसात्म्यविपर्यासात् ज्ञेहादीनांच विप्रमात् ।
अव्यवाये तथा स्थुले वातरक्तं प्रकृप्यति ॥ (170).

It should be noticed that Bharata holds like Caraka, that vyayama and sampeedana bring about sweda. Bharata refers to anger, fear, and excess of pleasure or of pain, as bringing about sweda (Ch. 7. 94a. Banaras ed.). Similarly, in Sutra-sthanam. 14.7, Caraka refers to hunger, thirst, anger and lamentation, and excess of sensuality as leading to perspiration. Caraka writes,

तृष्णतां क्षुधितानांच क्रुद्धानां शोचतामपि ।
कामाल्युदरिणांचैव क्षतानामाद्यरोगिणाम् ॥ (171)

In Cikitsa-sthanam. 28.6, Caraka again discusses the contributory causes of vata vikara. Caraka writes,

लंघनप्लवनात्यध्वव्यायामातिविचेष्टितैः ।
धातुनां संक्षयाच्चिन्ताशोकरोगातिकर्पणात् ॥
वेगसन्धारणदामादभिघातादभोजनात् ।
मर्मावाधादजोस्ट्राष्टशीप्रयानावतंसनात् ॥ (172)

Vyayama, ati-cesta, roga, soka and abhighata give rise to diseases of vata. The sattvika-bhava sweda is similarly accompanied with srama, roga, tapa and sampeedana. The sattvika vikaras being the manifestation of sattva within, it is naturally to be expected that sattvika bhavas, like srama, roga, tapa and sampeedana in sweda, are all the attendant effects of vayu vikara in Ayurveda. It has just been noticed how extensive is the range of Bharata's borrowings, even in the little details characterising a particular mental state.

Caraka in Cikitsa-sthanam. 28.65, speaks of how five vayus by their mutual interaction bring about different vikaras. The Prana vayu may smother the other four, just as these others might cover up prana. Caraka in Cikitsa. 28.67 writes,

स्वेदोऽत्यर्थं लोमहृष्ट्वगृदोयः सुप्तगात्रता ।
प्राणे व्यानावृते तत्र ज्ञेहयुक्तं विरेचनम् ॥ (173)

In Cikitsa-sthanam. 28.67, Caraka speaks again of what results when vyana vayu is covered up with udana. It leads to stupor, loss of appetite, sweda and incapacity of doing any physical or mental act. Caraka writes,

स्तवधताल्पग्रितास्वेदश्चेष्टाहानिनिमीलनम् ।
उदानेनाबृते व्याने तत्र पथ्यं मितं लघु ॥ (174)

In Cikitsa. 28.70, Caraka describes how there will be excess of perspiration, when the samana vayu is covered with pitta. Caraka writes,

अतिस्वेदस्तृष्णा दाहो मूच्छर्ष चारतिरेव च ।
पित्तावृते समाने स्युरूपतापास्तथोज्ज्ञणः ॥ (175)

So it should be noted how the different vayus in their various combinations with themselves, and also with pitta and kapha, bring about different kinds of sweda. Susruta is also aware of the part played by vayu in stimulating the circulation of sweda. He writes, In Nidana-sthanam. I.10.

कृत्स्नदेहचरो व्यानो रससंवहनोदयतः ।
स्वेदासृकस्रावणो वापि पंचधा चेष्टयत्यपि ।
क्रूद्धश्च कुरुते रोगान् प्रायशः सर्वदेहगान् ॥ (176)

Susruta says that vyana vayu which pervades the whole body, brings about the circulation of sweda as also of blood. Caraka in Vimana-sthanam. 5.4, speaks of the stream of sweda. It originates, according to him, in meda-mula and loma-kupa.⁽¹⁷⁷⁾ In Vimana-sthanam. 5.6, Caraka writes,

व्यायामादतिसंक्षीभाच्छ्रीतोप्णाक्रमसेवतात् ।
स्वेदवाहीनि दुव्यन्ति क्रोधशोकमयैस्तथा ॥ (178)

The sattvika bhava, sweda pre-supposes the stimulation of certain sthayi-bhavas, already present in the mind. Caraka says in Sutra-sthanam. 12.9 that vayu when enraged or agitated, would make one fearful, and he will lament and feel wretched :—bhaya-soka-moha-dalnyati-pralapan janayati. Caraka has already noted how these are the attendant effects of the derangement of the stream of sweda. So the stimulation of these sthayi-bhavas, bhaya, soka into the rasa, bhayanaka and karuna is attended with the flowing of sweda, both being the result of a derangement of vata,

The third, sattvika-bhava, romanea is as much dominated by vayu, as the two others, just discussed. In Nidana-sthanam, 1.12, Caraka describes the symptoms of diseases, brought about by vata. Caraka writes, vīpaka-vlsada-jrlimbha-avimana - vepathu - srama - bhrama - pralapa - prajagarana-romaharsa-dantaharsa-stathosnabhiprayata. These are, as he says, vata-jvara-lingani.⁽¹⁷⁾ In Nidana-sthanam, 1.18, Caraka writes again, mukha-valrasyam gurugatravam-anannabhil-lasa-scaksuso-rakulatvam-asrvagamanam nidra dantaharsa etc. In both citations, Caraka refers to romaharsa or romanea as one of the symptoms of derangement of vayu.

Susruta in Nidana-sthanam, I.34 refers to romaharsa as a symptom of vata-vikara. He writes, Kaphadhikamca vinmutram romaharsa kaphavrite. When the samana vayu is smothered by kapha, there is romanea. Again in Nidana-sthanam, I.58, Susruta writes,

यस्याग्रजो रोमहर्षो वैपथुनेत्रमाविलम् ।
वायुस्त्वद् त्वचि स्वापस्तोदो मन्याहनुप्रहः ।
तमद्वितमिति प्राहृष्ट्यधिं व्याधिविशारदाः ॥ (18)

Bharata when speaking of romanea, is aware that it is the result of vata jvara. In his analysis of the vyabhicharibhava, jvara (vide Ch. VIII), Bharata speaks of jvara as divided into those, attended with shivering (sa-sita), and those others, attended with burning (sa-daha). Bharata associates romanea with the vyabhicharibhava, sa-sita jvara. He writes, sa-sita stavat praveplita - sarvangot - kampana-kunehitahanuealana-nasa - vighurnana - mukhasosana - romancasra-anekaparidevanadibhir-anubhavair-abhinaya prayoktabya. (Banaras ed. p. 93). This analysis of vata-jvara by Bharata has been taken over from Caraka's analysis of the nidanas of vata-jvara. Vepana and kampana in Bharata's analysis of vata-jvara, are also present in Caraka's analysis of the same.

Bharata's indebtedness to both Caraka and Susruta in respect of his analysis of sattvika bhavas, will be made even more clear from a study of the last sattvika-bhavas. Bharata in Banaras ed. 7.98a, refers to swara-sweda as one of the sattvika-bhavas. The characteristics of this sattvika-bhava, according to him, are bhaya-harsa-krodha-jvara-roga-mada. It has often been found, and very often supposed that Bharata associates these emotions with swara-bhedā, as these naturally lead to it. But it has not been noticed that

all these being the result of a derangement of vata, swara-bheda which always goes with those, is itself to be looked upon as the result of vata-vikara.

The attendant causes of swara-bheda are bhaya, harsa, krodha, jvara, roga and mada. Caraka refers to how one who is unbalanced in vata, is easily frightened or delighted or made angry. In Sutra-sthanam. 12.9, Caraka writes, bhaya-soka-moha-dainyati-pralapam Janayati. Harsa is equally the result of vata. Caraka in Sutra-sthanam. 12.8, writes vayustantra-yantradhara . . . nlyanta praneta ea manasa, sarve-Indriyanam-uddiyotaka . . . harsa-utsahayor-yonl.⁽¹¹⁾ Bhaya and Harsa, giving rise to sweda, are both of them the result of a derangement of vata; so that sweda itself may be looked upon as the result of an unbalance of vayu.

Caraka has spoken of how one goes on talking wildly, when one has vataja jvara (Nidana. I.12). Swara-bheda, which is the subject-matter under discussion, is at once affiliated to vataja vikara. In both psychological and pathological planes, vataja vikara is attended with swara-bheda or pralapa. Arthur Avalon in Sat Cakra Niroopanam speaks of the six centres, which control the nervous system of the human being. The anahata Cakra represents the upper segments of the thoracic spine from which, arise the fibres, which supply the sympathetic fibres to the heart, lungs and the trachea. These in their turn, control the circulation, respiration and speech.

A careful analysis would reveal that while circulation and respiration are controlled by prana vayu, speech is controlled by udana vayu. (Sat-Cakra-niroopanam. 27-28). So at the moment of Rasa-realisation, with the emergence of sattva, prana vayu becoming dominant, gets control of the udana vayu, and this disturbs the smooth rhythmic flow of speech, leading to swara-bheda.

The Samkhya-tattva-kaumudi also speaks of hrdaya, kantha, talu and the head and the eye-brow as the seat of udana-vayu. "udana - hrīd - kantha - talu-murdha-bhruma-dhya-vritti". Swara-bheda, which is one of Bharata's sattvika-bhavas, is thus the result of a derangement of udana vayu. This derangement of udana vayu leading to pralapa and swara-bheda is further aggravated by vataja jvara (Nidana-sthanam. 1.12).

Caraka in Cikitsa-sthanam. 28.70, speaks of how there is swara-bheda, when slesma covers and immobilises the udana vayu. The udana vayu being at the root of all speech, there is vak-swara-graha, when the udana vayu has been smothered. Avrite slesmanodane vaivarnyam vak-swara-graha (Cikitsa-sthanam. 28.70). In Cikitsa. 28.10, Caraka speaks of how swara-bheda results from an unbalance of vayu. He writes, dantascalanti vadhyete sravanau bhidyate swara. In Nidana-sthanam 6.10, Caraka writes again that vayu gives rise to sira-sula, anga-vedana, kantha-kanduan, parsa-vedana, skandha-vedana, swara-bheda, and prati-swaya. In both citations from Caraka, swara-bheda occupies a prominent place among the vata-jvara nidanas.

So extensive has been the range of Bharata's borrowings from Caraka and Susruta, that he seems to have consulted these texts before writing out the general characteristics and traits of each of these sattvika bhavas. Vepathu is the fifth Sattvika bhava, referred to by Bharata. It is the result of cold, fear, delight, anger or fever (7.95 Banaras ed.). Bharata in 6.81 ff. has already spoken of vepathu, a characteristic of sa-sita jvara. He seems to have been fully aware of the medicinal implications of vepathu, as being a vayu vikara. In discussing the vyabbichari-bhavas, jvara, Bharata follows the two-fold division of it into sa-sita and sa-daha. It should be clearly noted that Bharata associates vepathu with sa-sita jvara, and not with sa-daha jvara (See also Ch. VIII). The reason why Bharata associates the *sattvika bhavas*, *vepathu with sa-sita jvara*, and not with *sa-daha jvara*, will be made clear from the following analysis of the lingas of vata and pitta jvara.

In Nidana-sthanam. I.12, as already noted, in connection with the analysis of swara-bheda, Caraka speaks of vipaka - visada - jrimbha - vinama-vepathu-srama-bhrama-pralapa - prajagarana - romaharsa-dantahrsa-statbosnabhi-prayata . . . vatajvara-lingani bhavanti.⁽¹²⁾ The love of hot things in vata-jvara, shows that this jvara is sa-sita. It has been seen that Caraka associates vepathu and romaharsa with this sa-sita jvara. But in pitta-jvara, which is sa-daha, there is no vepathu, but only distaste for food, sweda, pralapa and red eruptions in the body (Nidana-sthanam. I.13). The symptoms of vata-jvara are, according to Caraka, vepathu and romaharsa. These are not to be

met in pitta-jvara. It thus clearly points to the conclusion that the presence of vepathu and swara-bheda indicates that the vata has been deranged. It is because of this that vepathu and swara-bheda are associated with the evocation of rasa, accompanied with an excess of sattva (or vayu). The sweda which Caraka associates with pitta-jvara, is not the same sweda, which has been analysed as a separate sattvika bhava by Bharata.

Vepathu has again and again been referred to as the characteristic symptom in vayu-vikara. In Sutra-sthanam. 17.31, Caraka writes, pitta-slesma-ksaye vayur-marmanya-bhinipeedayana pranasayati samgamca vepayalyatha baram. Vayu getting the uppermost with the loss of pitta and slesma, agitates and shakes the body. In Nidana-sthanam. 1.12, Caraka speaks of kampa and vepathu as symptoms of vata-jvara. Caraka writes, jrimbha-vinama-vepathu - srama - bhrama - pralapa-prajagarana-vatajvaralingani bhavanti. In Sutra-sthanam. 14.8, Caraka speaks of pada-rupanu-jangha-rtl-samgrahe swayathavapi. Khallisvimesu sila ca vepathau vatakantuke. It is clear that Caraka associates vepathu with vatajvara, which is sa-sila.

Susruta also holds that shaking and trembling are the characteristic marks of vata-vikara. In Nidana-sthanam. I.58, he writes,

asyagrajo roma-harsa vepathur-netram-avilam
vayuroordham tvaci swapastodo manyahanugraha
tam-arditamiti prahur-vyadhim vyadhi-visarada.
ksinasya-nimisaksasya prasaktavyakiabhasina.
na sidhyaiyardilam badam irivarsam vepanasya ca. ⁽¹⁸⁾

Again in Nidana-sthanam. I. 63, Susruta writes,

प्रक्रामन् वैपते यस्तु संज्ञिव चा गच्छति ।
कलायसंज तं विद्यान्मुक्तसन्धिप्रवन्धनम् ॥ ⁽¹⁸⁴⁾

All these are, as Susruta notes, the result of a derangement of vata.

Vaivarnya or turning pale is a common occurrence when there is great excitement or nervous derangement. It is, once again, the result of vayu vikara. Pallor results when the prana vayu, which controls circulation and respiration, is not functioning properly. This prana vayu is situated in the region of anahata cakra (Sai-cakra-niroopanam. 22). From the Ayurvedic point of view, the anahata cakra

represents the spinal centre, corresponding to the cardiac plexus, the seat of portion of the prana vayu. Valvarnata results when the prana vayu has been deranged in some way or other.

In Vata-vyadhi-nidanam, Susruta says how vayu when deranged, brings about valvanya, sphurana, rauksmyata (Nidana, I. 17). Susruta writes,
Valvanyam sphuranam rauksmyam suptim cumu-cumayanam
Tvakstha nistodanam kurjat tvag-bhedam parlpotanam.⁽¹⁶⁾

Valvanya results from a derangement of vyana vayu, which carries the stream of sweda as also of blood (Nidana, I. 10). Again in Nidana, I. 44, Susruta speaks of valvanya, as a result of vata vikara. Susruta writes

प्राग्रुपे शिथिलौ स्विन्नी शीतलौ सविपर्ययौ ।
वैवर्ण्यं तोदसुप्तत्वगुरुत्वौ पसमन्वितौ ॥ (Nidana I.44) (186)

It is to be noted that all these causes of pallor or valvanya have been described under vata-vyadhi-nidanam by Susruta. Caraka also refers to valvanya, when the tvak has been affected by the wind. The passage has already been referred to, in connection with the discussion of stambha (Cikitsa, 28. 9). Caraka says that when vayu affects the blood, it leads to stambha, and when it affects the skin (tvak) it leads to valvanya. In Cikitsa-sthanam, 28. 21, Caraka says further how one turns pale, when the vayu affects the flesh and the skin (tvak). It should be carefully noted that Caraka says that pallor in the body is the result of a defilement of blood. In Sutra-sthanam, 24.4, Caraka writes,

गुल्मोपकुशवीसर्परकपित्रप्रमोलकाः ।
विद्रधी रक्तमेहश्च प्रदर्शो वातशोणितम् ॥
वैवर्ण्यमधिनाशश्च पिपासा गुरुगात्रतः ।
सन्तापशातिदौर्बल्यमरुचिः शिरसौजुतिरुक् ॥ (187)

In Sutra-sthanam, 24. 6, Caraka means by implication that all diseases, relating to blood are to be traced to the derangement of vata. But the seats of vata being different in different cases, sometimes blood-letting might be necessary, and medicines for countering the dominance of vayu would be of no avail. It is clear from the foregoing analysis how deeply is Bharata's view on valvanya coloured by the

Ayurvedic analysis of *vata-vyadhi*. Another passage from Caraka might be referred to in this connection. He refers to how vayu when heated, might lead to a derangement of rakta-vahl srota (Vlmana. 5. 6). There is hardly any need to emphasize that the derangement of rakta-vahl srota leads to vivarnata.

The extensive range of Bharata's borrowings from the medicinal speculations of Susruta and Caraka, was not accidental. The foregoing analysis of the six sattvika bhavas as vayu vikara, must have pointed out that Bharata was deeply aware of the basic contention of this chapter, that sattva in the psychical plane, corresponds to vayu in physiological level. Sattvika vikaras as such, are nothing but vayu vikaras. It is the same with Bharata's analysis of asru and pralaya. Susruta in Sarira-sthanam. 9. 4, speaks of two nadis which carry the stream of asru or tears. Saradatanaya in Bhava-prakasanam. (G.O.S.) p. 184-6, describes how the different nadis are responsible for different physical and physiological manifestations. The nadis which are affected, when one is shedding tears, are the gandhari for the left eye, and poosa for the right. These nadis have been discussed at length in the Tantra literature. The deranged vayu by disturbing the even flow of srotas in the gandhari and in the poosa, brings tears to the eyes.

In the discussion of the relation of the different vayus to the functioning of different nadis, the analysis of Mr. Gananath Sen in the Pratyaksha Sariram. Part II. p. 164-8, might be referred to at this point. The gandhari and the poosa are primarily responsible for the shedding of tears. Saradatanaya in Bhava-prakasanam (G.O.S.) pp. 182-5, discusses how vayu courses through dhamanis and nadis. He says that nada is made possible when these nadis are affected with wind (pp. 185-6). The Tantras hold the same position as the Ayurveda that secretion of tears is the result of a derangement of vayu, and Bharata's standpoint is not essentially different from their analysis.

In Cikitsa-sthanam. 3. 48, Caraka speaks of how there is a flow of water from the mouth and the nostrils in Vataslesma jvara. In Cikitsa-sthanam. 3. 68, he discusses how kama, soka and bhaya contribute to the increase of vayu in the system. Caraka writes, kama-soka-bhayat-vayu, krodhat pittam trayas mala. In Sutra-sthanam. 12. 9, he writes similarly, vayu gives rise to fear, grief and stupor. In

Cikitsa-sthanam. 3. 72; he says how tears flow out in a jvara, which originates from sorrow. The sokaja jvara being a vata vyadhi, the natural conclusion is that tears flow out as the result of a derangement of vayu.

In Cikitsa-sthanam. 26. 62, Caraka discusses the disease, known as pratisyaya. He says that garrulity, anger, keeping awake at night, sleeping by day and weeping, all these bring about prati-syaya. Caraka holds that in vataja prati-syaya, there is a flow of water from the nostrils. There is also swara bheda, showing thereby how deeply Bharata's Rasa-speculations were indebted to Caraka and Susruta.

The discussion of the sattvika vikara, asru might be looked at from another standpoint. It shall be found in Ch. VIII, how Bharata's discussion of the vyabhicharibhava jvara, has been taken over from the analysis of Caraka and Susruta. It is to be remembered that Bharata associates with sa-sita jvara, trembling of limbs, contraction of the jaw-bone, drying of the palate, and flowings out of the mouth and eyes. Sa-sita jvara, as Caraka notes (Cikitsa. 3. 17), is a vata jvara. It might be said that sa-sita jvara is accompanied with the flowing of tears. This is only possible because sa-sita jvara is a vataja vikara.

Susruta looks at the question of asrupata from the standpoint of dhamani. He speaks of two dhamanis which carry tears (Sarira. 9. 4). It appears that Susruta was discussing the question from the standpoint of the Tantras. But the primary contention remains unchanged : for it is through the nadis and the dhamanis that vayu moves. The activity of the dhamanis carrying tears should then better be attributed to vayu, which as Caraka says, is the source of all activities (Sutra. 12. 8).

Bharata's last sattvika-bhava, pralaya is again, the result of vata vyadhi. He says that srama, mureha, nada, nidra, abhighata and moha contribute to pralaya. Bharata seems to have mixed up the contributory causes and attendant effects. Srama, mada, nidra and abhighata are the contributory causes of pralaya, while mureha and moha are the attendant effects. It should be noted that the contributory causes of pralaya are also the causes, which whip up the vayu, and contribute to its unbalance. Mureha and moha have always been looked upon as the attendant effects of vata vikara.

Caraka in Cikitsa-sthanam. 28. 6 has spoken of how lamghana, plavana, and vyama, all different forms of srama (also Natya-sastra. Banaras ed. ch. 7. 47), whip up vayu. Caraka says further that abhighata is also the contributory cause of vayu (Cikitsa. 28. 6). It will be remembered that nidra has been called by Caraka, one of the three upastambhas (Sutra. 11. 14). It has already been noticed in Ch. II how sattvika ahara contributes to the evolution of sattva, just as rajasa and tamasa ahara contribute to the evolution of rajas and tamas. Caraka speaks of brahma-carya along with nidra and ahara as the three upastambhas. So all the contributory causes of pralaya, srama, nidra and abhighata, excepting mada, have been found to aggravate vayu.

When Bharata speaks of mada as contributing to pralaya, he must have been thinking of sattvic pana. Caraka writes (Cikitsa. 24.26).

सुगन्धिमाल्यगन्धैर्वा सुप्रणीतमनाकुलम् ।
मिष्टान्नपानविशदं सदा मधुरसंकथम् ॥
सुखप्रमाणं सुमदेहर्प्रीतिविवर्द्धनम् ।
स्वत्रैः सात्त्विकमापानं न चोत्तमदप्रदम् ॥ (188)

It has to be remembered that if the drink be not of a sattvic nature, it might give rise to restlessness (Cikitsa. 24. 27), and stupor (Cikitsa. 24. 28). The moha, murcha and nidra, attendant upon pralaya, are thus not the result of tamasa pana, but the result of vayu vikara. In Cikitsa. 28. 70, Caraka speaks of the presence of murcha, when pitta covers the prana vayu, or the udana vayu, or even the samanya vayu. In Sutra, 12. 9, Caraka speaks of how enraged vayu stupefies the senses (bhaya-soka-moha-dainyati-pralapan Janayati).

Bharata was probably aware of Caraka's paens of praise of vayu in Sutra 12. 12. It will be remembered how Caraka speaks of vayu as mrityur-jamo niyanta prajapati-vaditir-viswakarma viswarupa sarvaga sarva-tantranam vidhata bharanamanur-vibhur-visna-kranta lokanam vayureva bhagavan⁽¹⁸⁹⁾ Bharata refers to the worship of vayu in the chapter on Ranga-devata-pujanam (III. 28, 44, 54, Banaras ed.). But Abhinavagupta seems to have been unaware of this background of Bharata's analysis of sattvika-bhavas. This is surprising, because Abhinava with his usual acuteness,

notices how mind and body are intimately related to each other. tatra manaso dehavrittivat samadhanam sattvam-upacaraddeha-atmakam. dehe hi manaso-samadhatvyam. (Abhinava-Bharati. vol. III. 151). Again, Abhinava speaks of how aesthetic perception spreads out from the consciousness, and comprehends the whole structure of the physical body. This is what he calls sattva. He is careful to note that perspiration and shivering, though these are of the physical body, are nevertheless manifestations of the inmost mind. (ibid. p. 152).

Abhinavagupta in p. 152 further notes the peculiar nature of sattvika bhavas. He writes, klm cete dehavikara prajatnena nirvartya iti (saksina iti) jaduccyata tasminnatasya samsara nama tadasti yat-prajatmena nirvartya iti sattvika-advaitam klm ca vibhava-anubhava-vyabhichari-vyatiriktamapi jadyatro-payogi tad-vrithaiva prati-jnatam tat-samyo-gatrasa-nishpattiriti, gita-stodya-rangadivalenedam vyavasthitam natye upayoga.⁽¹⁰⁰⁾ Abhinavagupta admits that the excellence of sattvika bhavas depends on certain physiological manifestations. In p. 153, he says once again, citta-vrittirupam jat-sattvam tad-bhu-kaya-samkranta-prana-deha-dharma-ta-vasat bhavadapi bhavadhyaye rasadhyaye ca vitatyatiroopitamiti. This is an echo of Bharata's dehatmakam bhavet-sattvam sattvadbhava samuthita (G.O.S. III. 22. 6). All these distinctly echo Caraka's Sarira-sthanam. 4. 16, where Caraka writes, sariram hi sattvam-anuvidhyeyate sattvamca sariram.

IV

The sattvika bhavas might be analysed from another standpoint. It would prove conclusively the degree and range of Bharata's indebtedness to the speculations of Caraka, and Susruta. This is from the standpoint of the attendant psychical effects of each of the sattvika bhavas. It should be remembered that Bharata in Ch. 7 slokas 94-98 (Banaras ed.), associates certain psychical manifestations with each of these sattvika bhavas. Some of these manifestations are common to all eight sattvika bhavas, while certain others are peculiar to each particular bhava. But what is

to be noted in the following analysis, is that all these psychical manifestations, peculiar to a particular bhava, are the result of vayu vikara. Caraka says again and again that both body and mind can be the seat of diseases ; and the tradition goes that Patanjali wrote the Yoga-sutra to cure the diseases of the mind, as he wrote the Caraka-samhita to cure the unbalance of the body (See Ch. VI). The point which has got to be emphasized at this stage is that all these sattvika bhavas are accompanied with certain mental dispositions.

Bharata in Ch. 7. sl. 94 (Banaras ed.) associates the following psychical dispositions with sweda. These are krodha and bhaya, while srama, roga and vyayama appear to be the contributory causes of sweda. Caraka in Sutrasthanam. 14. 29 enumerates krodha, bhaya and vyayama among the ten nlr-agni sweda. In Ch. 7. sl. 95, Bharata associates harsa, bhaya, roga, vismaya, visada, mada and rosa with the sattvika-bhava, stambha. Of these seven additional bhavas, noted by Bharata, bhaya is common to both sweda and stambha ; and rosa in stambha is very close to krodha in sweda. It should be noted that Caraka in Sutrasthanam. 12. 9. in discussing the symptoms of unbalanced vayu, refers to bhaya, soka, moha and dainya as attendant effects. It has already been noticed that Caraka speaks of both bhaya and krodha as niragni sweda. (Sutra. 14. 29). Bhaya and krodha by exciting the vayu, bring about all the symptoms of vata vikara, and are themselves the result of them.

Speaking of stambha in Ch. 7 sl. 95 (Banaras ed.), Bharata says further that it may result also from vismaya, visada and mada, not to speak of roga, which has already been discussed by Caraka as a vata vyadhi in Chikitsasthanam. 28. 6. Caraka looks at visada as the result of vayu vikara (Sutra. 12. 9). By vismaya and mada, Bharata practically means the same thing, which Caraka describes as harsotsahaur-joni (Sutra. 12. 8). All these indicate how Bharata in singling out the particular effects of each sattvika-bhava, was only selecting one or more symptoms, associated with vata vikara.

Bharata associates these physiological manifestations of sita, bhaya, harsa, rosa, sparsa and jvara with the sattvika bhava, kampa or vepathu. The following analysis will show

how all these physiological manifestations show a predominance of vata. It shall be noticed in the analysis of the vyabhicharibhava, jvara in Ch. VIII how sa-sita jvara is a vata-jvara, showing thereby the predominance of vayu in the physiological manifestation of sita. Caraka associates bhaya and harsa again with vata vikara. (Sutra. 12. 9).

Rosa, sparsa and jvara are similarly the result of an unbalance of vata. In Jvara-nidanam (Nidana, I. 12), Caraka speaks of catita and mathita as indicative of vata vikara. Sparsa is universally associated with vayu. Bharata's reference to jvara in connection with the sattvika bhava, kampa might show his awareness that with old age, there is a progressive dominance of vayu. All these indicate how thoroughly Bharata must have been aware of the different manifestations of vayu. In Sutra. 17. 31, Caraka writes that with the loss of pitta and slesma, the enraged vayu shakes the patient.

The attendant effects of the fourth sattvika bhava are again all of them, the results of vata vikara. These are, as Bharata says, in Ch. 7. 96b (Banaras ed.), soka, animesa-preksana, sita and roga. Soka, as already noticed, is the result of a vayu vikara (Caraka—Cikitsa-sthanam. 28. 6). Sita and roga are again the result of vata vikara. Animesa-preksana is, strictly speaking, not a mental state : it might result from the vayu being enraged, taking away the mobility of the senses. (Sutra. 12. 9).

The first four sattvika bhavas and their attendant effects, must have indicated the wide range of Bharata's indebtedness to the Ayurveda and the natural sciences. The last four sattvika bhavas are as much indebted to Caraka and Susruta as the ones, just discussed. The fifth sattvika-bhava, valvarkya is associated with the following characteristics and features. These features are all the result of vayu vikara. The characteristic features of valvarkya are according to Bharata, sita, krodha, bhaya, srama, roga, klama and tapa (Banaras ed. 7. 97a). Out of these, sita has been already discussed under kampa or vepathu ; krodha under sweda ; bhaya also under sweda, stambha and kampa ; srama under sweda ; roga under sweda, stambha and asru. These alone should have been conclusive in proving the great dominance of vayu in valvarkya. Klama which Bharata associates with valvarkya, and tapa (the last feature of valvarkya, enumerated by Bharata), are again typically the work of vayu. Caraka

In Sutra-sthanam. 12. 9, writes, kūpitastu khalu sarire sari
ram nānāvidheyair-vikarai-rupatapati sarve-indriyan
yau-pahanti. (12)

Vaivarnya might once again be looked at from the standpoint of the Tantras. The Tantras speak of the anahata cakra, situated in the region of the heart, and which is the seat of prana vayu. This represents, according to the Sat-cakra-nitroopanam, the centre of respiration and circulation. Vivarnata results from the slowing-down of the stream of blood ; and the prana vayu, which controls the circulation of blood, when deranged, brings about vivarnata. The prana vayu, seated in the anahata cakra, is thus responsible for this vivarnata. So from both the Ayurvedic and the Tantric points of view, vivarnata is found to be the result of a derangement of vayu.

The sixth sattvika-bhava, romanca has been discussed by Bharata in Ch. 7. 97b (Banaras ed.). It is characterised, as Bharata says, by sparsa, bhaya, sita and harsa, as also by krodha and roga. Bharata's enumeration of the characteristic features of romanca is not haphazard. He is extremely careful in singling out the special features of vata vikara, and associates these with romanca. In the discussion of kampa, it has already been noticed how sparsa is the characteristic feature of vayu. Bhaya is a typical case of vata vikara, and has been discussed under sweda, stambha, kampa and vaivarna. Sita, again, is the result of vata jvara. It has been discussed as a vata vikara under kampa, asru and vaivarnya. Harsa again, is a typical symptom of vata vikara. It has been noticed how it accompanies the sattvika-bhavas, stambha and kampa. Bharata's reference to krodha as going with romanca, shows that he was fully aware that krodha is the result of vayu-vikara. Bharata discusses krodha with reference to sweda and vaivarnya, which are typical cases of vayu vikaras. There is no need to emphasize that rogas, giving rise to romanca, are all cases of vata vikaras (Caraka, Nidana-sthanam. I. 12).

The sattvika bhava, swara-bheda or swara-sada is once again, the result of vata vikara. All the attendant effects and symptoms of swara bheda are to be traced in Caraka and Susruta's analysis of vata vyadhi. These attendant symptoms of swara-bheda are according to Bharata, bhaya, harsa,

krodha, jvara, roga and mada. All these are the result of the derangement of vata. Bhaya and harsa are present, when vayu is unbalanced (Caraka. Sutra-sthanam. 12. 9). Krodha has been noticed under the discussion of sweda ; it has been found in Caraka, Sutra-sthanam. 14. 7, how krodha is the result of an excess of vata.

There is nothing new in Bharata's associating with swara-sada such other symptoms, as jvara, roga and mada. All these are the results of vata vikara. The jvara which Bharata has in mind is a sa-sita or vataja jvara. The assumption that the sattvika bhava, swara-sada is the result of a vata vikara, does not rest only on an analysis of the similar attendant effects. It has been noticed how Caraka associates swara-bheda with vata vikara (Cikitsa-sthanam. 28. 30). The precise nature of this derangement has been more elaborately discussed by Caraka in Cikitsa-sthanam. 28. 70. It should be remembered that udana vayu, seated in the anahata cakra, is responsible for speech (Sat-cakra-Niroopanam. 26-27). Caraka in exact agreement with this position, holds that swara-bheda results from a derangement of udana vayu. At this moment, the udana vayu has been covered by slesma (Cikitsa-sthanam. 28. 70).

There is no need to emphasize that mada also leads to swara-bheda. Among the many effects, produced by mada, swara-sada is quite noticeable. Bharata's discussion of the vyabhicharibhava, mada is deeply influenced by both Caraka and Susruta (vide Ch. VIII). The mada which leads to swara-sada, is the first of the three types of drink, e.g. sattvika pana. (Vide Caraka—Cikitsa. 24. 26). Caraka in Cikitsa. 24. 22, notes how wine of the suitable kind, when drunk, will make one delighted, strong and powerful ; it will provide nourishment and cure diseases ; it will stimulate appetite, and cleanse the heart, and improve the voice and complexion. It takes away fear and the sense of exhaustion. In Cikitsa. 24. 26, Caraka says further that the drink which brings delight and priti is of a sattvic nature, meaning thereby it stimulates sattva.

The last sattvika bhava, pralaya equally shows the very great dominance of vayu. Bharata associates srama, murcha, mada, nidra, abhighata and moha with pralaya. All these are the results of vata vikara. Srama or the feeling of

exhaustion, proceeding from a derangement of vayu, has already been discussed under sweda and vaivarnya. It has to be remembered that Caraka in Cikitsa-sthanam. 28. 6, admits that srama gives rise to the derangement of vayu.

Murcha, the second feature of pralaya, is essentially a vata vikara. Caraka repeatedly says that murcha results when the vayus are smothered by pitta. In Cikitsa-sthanam. 28. 70, Caraka refers to murcha when the prana vayu is covered by pitta. Once again, there might be murcha if the udana vayu be smothered by pitta. Thirdly, murcha results when the pitta covers the samana vayu. The sattvika bhavas being the result of the activities of the udana vayu (Ch. VII. Sec. I), it is to be remembered that pralaya with murcha, results when the udana vayu has been smothered by pitta.

The last four symptoms of pralaya, mada, nidra, abhigata and moha are also the result of vayu vikara. Mada has already been discussed as a vata vyadhi symptom in the analyses of stambha and swara-bheda. In Cikitsa-sthanam. 24. 22, Caraka says that sattvika pana of mada will bring about pralaya or forgetfulness. Caraka says that mada by stimulating the antidotes of diseases, makes the mind pleasant, lovable and whets the sense of enjoyment. All these show that in all such activities, the wine stimulates the sattvika qualities of man.

Sleep which Bharata associates with the sattvika bhava, pralaya, is not ordinary sleep. Nidra in this sense, is not simply to be oblivious of, and unmindful of everything. In that case, it would not be sattvika, but essentially tamasic. Caraka in Sutra-sthanam. 21. 32, has discussed the different kinds of sleep, the difference arising out of the difference in the determining cause. He writes in Sutra-sthanam 21. 30, if for any reason, there be sleeplessness or insomnia, proper diet and bath, things which are pleasant to the mind, fragrant scent, sweet sound will help restore the sleep. The things which Caraka prescribes for the restoration of sleep in Sutra-sthanam. 21. 30, being all of a sattvika nature, it shows that pralaya must have a predominance of vayu.

The next symptom, associated with pralaya by Bharata, is once again, the result of vata vikara. This is, as Bharata says, abhigata. Abhigata has the same predominance of vayu, as the other symptoms of pralaya already discussed.

In Nidana-sthanam. 4. 9, Caraka says that abhighata, udbega, soka and vyayama bring about the disease, vataja meha. In Cikitsa-sthanam. 3. 67, Caraka again writes, that fever resulting from hitting with sticks and stones, or cutting with weapons, or any disease brought about by similar wounds, are known as abhighataja jvara. Abhighataja jvara, as Caraka insists, is always the result of enraged vayu, working on blood, which has been poisoned in the process (Cikitsa. 3. 67). All these indicate how deeply Bharata must have been conscious of the medicinal speculations of Susruta and Caraka.

Moha which Bharata, associates with pralaya, might be either kamaja or sokaja. It may be even bhayaja moha. Pralaya might result from all three sources, kama, soka or bhaya. It will be remembered that Caraka in Cikitsa-sthanam. 3. 68, speaks of these three as the exciting cause of vayu. Caraka writes, kama-soka-bhayad-vayu. So pralaya arising out of abhighata, shows the same characteristic traits of vata vikara.

It should be noted that moha has been referred to by Caraka, Sutra. 12. 9, as a symptom of deranged vayu. All these indicate the very great importance of studying the sattvika bhavas of Bharata side by side with Caraka, and Susruta's analyses of vayu vikaras. The present discussion of sattvika bhavas might be appropriately concluded with a reference to the high praise of vayu in Caraka, and sattva as the soul of aesthetic enjoyment in Abhinava-Bharati, vol. I. p. 279. Caraka writes in Sutra. 12. 10, dharanee-dharanam jvalano-jvalanam aditya-chandra-naaksatra-graha-gananam santana-gati-vidhanam, sritisca meghanam apamca visarga pravartanam srotasam vijabhi-samskara; sasyabhivardhanam avalkarika-vikarasceti.⁽¹²⁾ Again in Sutra. 12. 12, Caraka sings in praise of vayu. Sukhasukhayor-vidhata mrityur-Janmo-niyanta prajapatiraditir-viswakarma viswarupa sarvaga sarvatantramām vidhata bhavanamanur-vibhur-visnu, kranta lokanam vayureva bhagavan.⁽¹³⁾ Abhinavagupta in almost similar strain, writes of this state of aesthetic enjoyment, vistara-vikasa-laksanena sattvodreka-prakasanandamaya-nija-samvid-visrantि-vilaksanena para-brahmaswadavidhena bhogena param bhujyata iti⁽¹⁴⁾ (vol. I. p. 279). It has already been seen in Ch. V and shall be seen in a clearer light in Ch. XI, how there is a reflection of the aprakrita visuddha sattva, on the purified sattva

of the reader or the spectator, making possible aesthetic enjoyment. In the discussion of sattvika bhavas, a somewhat similar position is maintainable. The sattvika vikaras, arising out of an evocation of Rasa, are reflected in the vataja nature of a man. This is in accordance with the best tradition of Indian thought, which saw no great difference between nama and rupa, between sattva and sarira, between body and soul.

CHAPTER VIII

Bharata's vyabhicharibhavas and their background in the physiology and pathology of Indian Ayurveda.

In discussing the relation of the sattvika-bhavas to the pre-dominance of vayu in the system, the awareness of the problem of Body-Mind among the ancient Hindus has been strongly emphasized. The different approaches to this "central problem of philosophy" have been summarised at the beginning of Chapter III. Modern science has brilliantly upheld the truth in the early speculations on Rasa. The study of human behaviour has for long been dominated by two opposite dogmas. The first, commonly called mechanism, has sought to account for all behaviour in terms of the quasi-automatic activities of the central nervous system. Its units have been the tropism, the reflex, and more recently, the conditioned reflex.¹ The second, commonly called vitalism, has sought to explain behaviour in terms of non-material principles, commonly equated with life or mind. This dichotomy has obviously sprung from the traditional dualism of mind and matter, and betrays all the gloomier tints of the Cartesian picture.²

The history of physiology shows how activities ascribed to "vital forces" by one generation have been resolved into "mechanical activities" by the next. In psychology, a somewhat similar trend may be noticed : Activities ascribed to "mental forces" by one generation are interpreted in terms of neural mechanisms by its successor. Although this does not necessarily mean that mental processes can be identified with brain processes, it does suggest that many aspects of behaviour formerly attributed to mind may now be more profitably viewed as the outcome of nervous integration. At all events, a body of knowledge is steadily being assembled which relates the facts of behaviour to the nervous and glandular activities of the body.

Behaviourism and its important bearing on the question of vyabhicharibhava as essentially dependent on bodily

¹ Pavlov's Lectures on Conditioned Reflexes

² Vide Introduction and Ch. III.

stimulus, cannot be discussed here at any length.*³ The word "behaviour" is used to mean anything that the body does, whether external and therefore visible, as when at sight of a ghost the hair stands on end, or internal and unseen, as when under the influence of the same stimulus, the adrenal gland secretes fluid. The behaviourist asks, "Given an object or situation, what will the individual do when confronted with it?" or vice versa, "when an individual behaves in a certain manner, what is the object or situation which caused him so to behave?"

The intimate relationship between body and mind, which is the subject of detailed analysis in Behaviourism, has been brilliantly upheld by recent work on glandular secretions and their importance in the emotional life of the individual. Professor Cannon, by a number of ingenious and well-controlled experiments, has shown that in fear and anger, a most complicated series of bodily changes occurs. The first nervous impulses from the brain, which has been the instrument for perceiving the dangerous situation, speed out to the heart, the lungs, and the adrenal gland, causing a rapid and more powerful heart-beat, quickening breathing, and causing a discharge of adrenalin.

So remarkable is this chemical that it produces in various parts of the body different changes all directed to the same end—increasing the strength and invulnerability of the animal. It rapidly splits up the animal starch in the liver, and puts at the disposal of the blood an immediate supply of sugar, to be burned up in muscular exertions. It stops at once the churning movements of stomach and intestines, so that digestion ceases and the blood supply can be diverted to the big muscles required in fight or flight. It increases the coagulability of the blood, so that clots form readily over any wounds that may arise. It contracts the small capillaries of the skin, sending the blood inward, making the face pale, and producing a cold sweat. All these, by the way, have been enumerated by Bharata, as vyabhi-charibhava. The adrenal gland is, therefore, par excellence, the emergency gland, and has done much to aid the survival of man in a hostile environment.

If the fighting instinct of man be associated with adrenalin secretions, the expression of fear is associated with

* J. B. Watson's Behaviourism, and G. F. Stout's Mind and Matter may be consulted for a detailed discussion of the subject

the secretions of thyroid glands. Many cases of swollen and over-stimulated thyroid gland, together with those staring and protruding eyes, which result from excess of thyroid, were found among people, subjected to terrifying situations.

The philosopher has speculated entertainingly but also inconclusively for many centuries on the relation of mind and body, but now the scientist is revealing unexpected wonders in that relationship. Flesh is more spiritual, and thought and emotion more physical than we had supposed. The chemistry of the cell is at once the chemistry of the soul. Mind and body are but different attributes of a single substance, which down to the smallest atom, presumably has both mental and physical properties. It is through the ductless glands chiefly that body can affect mind and mind body. Most of the miraculous cures through suggestion, faith and hypnotism are cures which first cause an immense and powerful change of mood. This acts appropriately upon the ductless glands, and gradually brings about far-reaching changes in the bodily organs.^{**} The brilliant anticipations of the father of Indian Poetics, Bharata, that mental moods are inalienably associated with bodily states, have been found to be true by modern physiology and psychology.

In 1954, the present writer was the first to point out that Bharata's vyabhicharibhavas were, all of them, taken over from the Indian Ayurveda (Indian Historical Quarterly, vol. XX, No. 1, March, 1954). It has been noticed in that article, "Susruta, Caraka and Bharata", how complete passages and entire slokas with very little change from Caraka and Susruta, have been incorporated in the body of the Natya-sastra, sometimes with acknowledgement, but often without any. It has been pointed out towards the end of Ch. VI, that the existing evidences raise the very strong presumption that Bharata was deeply indebted to Patanjali-Caraka. It has to be remembered that by vyabhicharibhavas Bharata means certain attendant physiological and pathological changes which come over the audience or the spectator, at the moment of Rasa-realisation. The extensive borrowings by Bharata in his treatment of vyabhicharibhavas, clearly indicate what must have been the literary and philosophical background of the Natya-sastra.

In his discussion of vyabhicharibhavas, Bharata has freely drawn upon both the Yoga-sutra and the Caraka-samhita. It will be remembered how repeatedly Bharata

refers to such typically Patanjala concepts as *sruti*, *smriti*, *sadaeara* among the *Natya-devas* (See Ch. VI). It may be pointed out further that at least three *vyabhicharibhavas* have been taken over from the *Yoga-sutra*, and possibly a fourth. The first *vyabhicharibhava* discussed by Bharata, is *nirveda*. A great controversy has raged over the admissibility of *nirveda* as the *sthayin* of *Santa* (See Dr. Raghavan's Number of *Rasas*—see. iv. Adyar). The able advocacy of Dr. Raghavan, championing the claims of *Nirveda* as the *sthayin* of *Santa*, has got to be remembered in this connection. It should be noted that Bharata in describing *nirveda*, writes, *tatra nirveda nama daridra-vyadhyvamanana-adhik-sepa-akrusta-krodha-tadana-Istajanavlyoga - tattvajnanadibhir vibhavai utpadyate* (G.O.S. vol. I. p. 357). Bharata here gives many causes which produce *nirveda*. One of these varieties of *nirveda*, which Bharata has in mind, is that one born of *Tattva-jnana*. It is *nirveda* for all wordly and mundane things. Sarngadeva in *Sangita-ratnakara* also refers to the *nirveda*, which is born of *Tattvajnana* as the permanent *sthayin* of *Santa*. Abhinavagupta while expounding the case of *nirveda*, writes, *tattva-jnanagasca nirveda sthayyantaropamardaka*. *Bhava-valeitya-sahlsnubhya ratyadibhya ya parama sthayi-seela sa eva hi sthayyantarananam-upamardaka* (G.O.S. vol. I. p. 334).

It should be noted that Bharata twice refers to *tattvajnana* as the *vibhava* of *Santa* (G.O.S. vol. I. p. 333, 357). In p. 333, Bharata further refers to *vairagya* as the appropriate *vibhava* of *Santa*. In his search for the *vibhava* of *Santa*, Bharata goes back to Patanjala. *Tattva-jnana*, as the *Vyasa-bhasya* writes, is one of the six *gunas*, seated in the *buddhi*. (*Sadhana-pada*. 18). Though these six faculties discussed here, are all of the *buddhi*, these are attributed to *pura*.

Bharata's reference to *vairagya* as the *vibhava* of *Santa* further points to the extensive range of his indebtedness to the Patanjala system. It should be remembered that Bharata speaks of both *tattva-jnana* and *vairagya* as the *vibhavas* of *Santa*. He has already spoken of *sraddha* as one of the *ranga-devatas* (Banaras ed. Ch. III. sl. 25). There is no great difference between *vairagya* and *sraddha*, one being just the observe side of the other. *Vairagya* or desirelessness is only the negative aspect of *sraddha* or faith, the firm conviction of the yogi in the course that he adopts. For by

it, the mind is restrained from the objects of sense, with an aversion or dislike towards the objects of sensual pleasures and worldly desires ; this aversion towards worldly joys is only the other aspect of the faith of the mind and the calmness of its currents (the cltta-samprasada) towards the right knowledge and absolute freedom. So it is said that the vairagya is the effect of sraddha and its product, upayakaryataya vairagyasya. I. 20 (Vijnana-bhikshu). In order to make a person suitable for yoga, vairagya represents the cessation of the mind from the objects of sense, and the so-called pleasures, and sraddha means the positive faith of the mind in the path of yoga that it adopts, its right aspiration of attaining the highest goal of absolute freedom, and the fullest conviction of doubtlessness and calmness in it.

In its negative aspect, vairagya is of two kinds, Apara and Para. The Apara one is that of a mind free from attachment to perceptible enjoyments, such as women, foods, drinks and powers, and having no thirst for scriptural enjoyables, such as heaven. The attainment of the states of videha and the prakriti-laya has, when it comes into contact with such divine and worldly objects, a consciousness of its own, due to an understanding of the defects of those objects brought about by miraculous powers. This consciousness of power is the same as the consciousness of indifference to their enjoyment, and is devoid of all desirable and undesirable objects as such. This vairagya may be said to have four stages (1) Yatamana—in which the sensual objects are discovered to be defective and the mind recoils from it, (2) Vyatireka—in which the senses to be conquered are taken note of, (3) Ekendriya—in which attachment towards internal pleasures, and aversion towards external pains, being removed, the mind sets before itself the task of removing the attachment and aversion towards mental passions for getting honour or avoiding dishonour, etc.; (4) the fourth and the last stage of Vairagya, called vasikar is that in which the mind has perceived the futility of all attractions for external objects of sense, and the scriptural objects of desire, and having suppressed them altogether, the mind does not feel attached, even if it any how comes in connection with them.

With the consummation of the last stage of Apara vairagya, comes the Pure vairagya, which is identical with the rise of the final prajna, leading to absolute independence.

This Vairagya, Sraddha and the Abhyasa represent the unafflicted states (aklista-vritti), which suppress gradually the klista or the afflicted mental states. These lead the yogi from one stage to another and thus he proceeds higher and higher until the final state is arrived.

As vairagya advances, sraddha also advances; from sraddha comes virya, or the power or concentration (dharana), and from it again, springs smriti or continuity of one object of thought, and from it comes samadhi or cognitive and ultra-cognitive trance, after which follows prajna and the final release. Thus by the inclusion of Sraddha within Vairagya, its effect and the other products of Sraddha with Ahhyasa, it is found that the Ahhyasa and Vairagya are the two internal means for achieving the final goal of the yogi, the supreme suppression and extinction of all states of consciousness, of all afflictions and the Avidya—the last state of supreme knowledge or Prajna.

Bharata's repeated references to vairagya, sraddha and smriti, clearly point to Patanjala speculations as the philosophical background of the Natya-sastra. It is highly significant that Bharata should have referred to vairagya in connection with Santa. It has already been noticed in Ch. VI, how Ahhinavagupta refers to Bhujanga-vihhu in Ahhinava-Bbarati. vol. I. p. 335, when speaking of Tattva-jnana as the stbayin of Santa. But nirveda is not the only vyabhicharibhava, where Bharata has been directly influenced by Patanjala speculations. Other vyabhicharibhavas which seem to have been directly influenced by the Yoga-sutra, are dhriti, smriti, mati and moha.

Bharata describes dhriti as follows,

विज्ञानशीचविभवश्रुतिशक्तिसमुद्धवा धृतिः सन्दिः ।

भयशोकविपादाद्यौ रहिता तु सदा प्रयोक्तव्या ॥

प्राप्तानामुपभोगः शब्दस्पर्शरसरूपगन्धानाम् ।

अप्राप्ते नहि शोको यस्यां हि भवेद् धृतिं सा तु ॥ (195)

(Banaras ed. VII. 56-7)

In Yoga-sutra, Sadhana-pada. 18, the Vyasa-bhasya explains how grahana, dharana, uha, apoha, tattva-jnana and abhini-vesa are all of the buddhi, but nevertheless, these are attributed to the purusa. By grahana, the Vyasa-bhasya means cognition or knowledge. Grahana is obviously confined to

the vibhava stage (See Ch. 11). But in dharana or dhriti, there is a stabilisation of the bhava, arising out of the ahara of the vibhava stage. Grabana is followed by dharana, as dharana is followed by uha or remembrance of the dhrita object. Uha is followed by apoha, tattva-jnana and abhinivesa. Bharata's statement that dhriti is enjoyment of everything brought in by the senses, clearly echoes the Patanjala standpoint that grahana is followed by dharana, leading by gradual stages to tattva-jnana, which is also the end of Rasa enjoyment.

Bharata's citation of dhriti speaks of his deep sense of indebtedness to the Patanjala system. Smriti also indicates Bharata's very great indebtedness to the Yoga-sutra. In Samadhi-pada. 20, Patanjali writes, sraddha-virya-smriti-samadhi-prajna-purvaka itaresam. The Vyasa-bhasya writes that smriti arises, when virya is present. With the presence of smriti, the citta becomes tranquil; with the tranquillisation of prajna, there arises viveka so that the real nature of things may become known. From the foregoing analysis of the Vyasa-bhasya, the great importance of smriti in tranquillising the citta might at once be appreciated. It might be of interest to note further that Bharata clearly recognises that in Rasa-realisation there is the tranquillisation of the citta (Banaras ed. p. 95).

But there seems to be a deeper reason in Bharata's recognition of smriti, and his indebtedness to Patanjala speculations seems clearly manifest. It will be remembered that Bharata thrice refers to smriti in I. 117, III. 5, III. 89 (Banaras ed.). Patanjala means by smriti, remembrance of the contemplated object again and again, and also the feeling or the sense that the object is being contemplated or will be contemplated. This is known as smriti-sadhana. When this sadhana is completed, then there is a stay in smriti (smritiyupasthana), the mind becomes perfectly calm and controlled. Smriti is the only means of gaining the state of steadfastness or ekagra-bhumi.

Iswara and the tattvas being objects of contemplation, smriti becomes of great importance. The smriti about Iswara takes the following form. At first, there is the effort to remember the relation between Pranava and Iswara as vacaka and vacya. When this Pranava is uttered, the idea of God, without any distraction, will be present before the mind; and the smriti of vacya-vacaka will become steadfast. When

this is accomplished, such a God is contemplated to be stationed in the hrdayakasa (See Ch. II); the muttering of the vacaka word and its remembrance, and the fact that it is being remembered and will be remembered, will be always on the memory. So the bhuta-tattva, tanmatra-tattva, indriya-tattva, ahamkara-tattva and buddhi-tattva, in turn, become the subject of smriti, as they are brought before the citta. Viveka-smriti is smriti par excellence.

When the citta is placed before as an object of vision, and there is the firm determination that no samkalpa should come to the citta, but that it should always be the detached spectator or drastir-swarupa, then the highest aim of smriti is reached. This smriti leads to the attainment of cittaprasada or sattva-suddhi. It is easy to see why Bharata should have attached such a great importance to smriti because sattva-suddhi leading to saumanassa is the cornerstone of Bharata's Rasa-speculations (See Chs. IV and V).

In the stabilisation of smriti, the bhava which rises in the citta has to be constantly perceived; all stray thoughts should be ruled out, and the steadfast or unshaken bhava should be brought before the smriti. This is the way of attaining real purification of the sattva. When smriti becomes dominant, then there is no self-forgetfulness. This is the samprajnagata yoga, when there is samadhi in the smriti of the atman.

If the acceptance of nirveda, dhriti and smriti by Bharata shows his affiliation to Patanjala Yoga-sutra, it is even more so in his enumeration of mati. Bharata speaks of mati as follows. matirnama nana-sastrartha-cintauha-apohadibhir-vibhavair-utpadyate (Banaras ed. p. 93)⁽¹⁹⁶⁾ It should have been noticed that Bharata uses here the terminology of the Yoga-sutra. Out of the six principal functions of activities of the citta (Yoga-bhasya, 2, 18), Bharata has already discussed grahana and dharana. Uha and apoha, or representative ideation and selective determination are possible only after grahana and dharana. This representative ideation and selective determination will lead to tattva-jnana or conception. Firm decision and determination in such a conception, is known as abhinivesa.

A careful study of Bharata's analysis of mati would reveal that Bharata speaks of mati as arising out of the removal or cchedana of doubts or samasya. The methods by which such removal might be effected have already been

discussed by him when he spoke of uha and apoha ; and these are borrowed from the Yoga-sutra. By speaking of mati as associated with the cchedana of samsaya, Bharata has clearly identified himself with the Patanjala position. In Yoga-sutra. I. 30, Patanjali speaks of samsaya as one of the impediments to the attainment of Yoga. The removal of samsaya is as much a necessity for the yogin as also for the appreciator of art.

Bharata is similarly influenced by Patanjala in his analysis of vitarka. He speaks of vitarka as arising out of doubts and contemplativeness, sandeha-vilmarsa-pratyayadi-bhir-vibhaval-rudpadyate (Banaras ed. p. 95). In the Yoga-sutra. I. 33-34, Patanjali describes how vitarka has to be mastered before there can be any samadhi. In I. 33, the Yoga sutra has "vitarka-bandhanc prati-paksa-bhavanam." This vitarka might assume any one of these ten forms, himsa, anrita, steya, abrahamsarya, panigraha, asauca, asantosh, atitiksa, vritha-vakya and aneeswara-bhavana. When all these different forms of vitarka, have been mastered, Rasa-realisation becomes possible.

It might be of interest to note that Bharata associates vicarana with vitarka. (Banaras ed. p. 95). This might have been influenced by Abhidhamma speculations. In the analysis of Rupavacara Kusala citta (Abhidhamma Philosophy-Kasyapa. Bk. I. Ch. I. Sec. 19), five psychic factors are found to be present very prominently at the first stage of Jhana. These are (1) Vitakka, (2) Vicara, (3) Pitti, (4) Sukha and (5) Ekaggata. By Vitakka, the Abhidhamma philosophy means the application of the mind to the object of meditation. This is followed by vicara, which sustains the mind on the object contemplated. Bharata also holds that vitarka is always associated with vicara.

These five vyabhicharibhavas, nirveda, dhrlti, smriti, mati and vitarka seem to have been directly influenced by the Yoga-sutra. The other vyabhicharibhavas are deeply indebted to Caraka-Samhita.

II

Caraka in Sutra-sthanam. 11. 24 and 20. 2, analyses the different causes of disease. In Sutra-sthanam. 11. 24, Caraka writes, trayo roga iti nija-agantumanasa. tatra nija

sarira-dosa samuthya. Agantur-bhuta-visa-vayuragni-sampraharadi-samuthya. Manasa punarlstasya-labhallalabhaacchanis-tasyopa-Jayate.⁽¹⁹⁷⁾ Mm. Gangadhara commenting on this, writes, atha krama-praptam trayo roga iti nijagantu-manasa. Nijasyayam nija sarira-dosa-samuthya. Sariradosa-vata pitta-kapha-valsaamyam tat-kritanca jvaradir-nija. Agantu-riti bhutadi-samuthya. Bhuta devagrahadaya' visam sthavaram jangamanca tathopavlsamca. Vayu samudro visa-justadisca dusta-vayu. Agni laukikagni. Samprahara sastrasam, adina danda-mustyadikam.⁽¹⁹⁸⁾ These are, according to Caraka, then the determining causes of diseases, though these causes spring from outside, and are all foreign to the system.

In Sutra. 20. 1-5, Caraka discusses once again the aetiology of diseases. There are he says, four kinds of diseases, arising out of vata, pitta, slesma and agantu causes. The prakritis of diseases are thus determined by either internal physiological factors or outside interferences. Caraka makes a further division of diseases. It is from the stand-point of the principal seat of the particular disease. Mm. Gangadhara points out the position held by Caraka in Sutra. 20 is not in complete agreement with the position enunciated in Sutra. 11. While the division of diseases in Sutra. 11 is three-fold, diseases of mind, nija and agantu, in Sutra. 20, the division is two-fold, diseases rooted in nija causes, and diseases, which are of an agantu nature. But there is, in spite of this difference in division, the recognition that a large number of diseases springs from extraneous sources and outside interferences.

Bharata seems to have been aware of this division of diseases into nija and agantu. A large number of vyabhicharibhavas, discussed by Bharata, comes under agantu division, while the rest falls under the class of nija diseases. Caraka refers to the following factors, giving rise to agantu diseases; and many of the vyabhicharibhavas, discussed by Bharata can be traced to one of these, discussed by Caraka. Caraka is Sutra-sthanam. 20. 3 writes, mukhani tu khalvagantor-nakha-dasana-patana-abhighata - abhisanga - abhichar-abhisapa - vadha - vandhana-vyadhana-vestana-peedana-rajjudahana-sastra-sani-bhutopadakgadeeni.⁽¹⁹⁹⁾ It should be noted that as many as seven vyabhicharibhavas, referred to by Bharata, can be grouped under this agantu division.

These seven vyabhicharibhavas, which come under

agantu division, are srama, abega, apasmara, ugrata, abhigata, trasa and moha. Bharata describes srama as adhvagati-vyamair-narasya samjayate srama (7. 47a Banaras ed.).⁽²⁰⁾ It will be remembered that srama is accompanied with heavy breathing, sweating and movement. It might be of interest to note that Bharata in holding that srama goes with sweating, was speaking of one of the ten varieties of niragni sweda, discussed by Caraka. Caraka in Sutra. 14. 29, also speaks of vyayama as leading to sweating. In Cikitsa. 28. 6, Caraka speaks how travelling and physical movements like vyayama give rise to an unbalance of vata. It should be noticed that the attendant anubhavas of srama are all of them, the results of vata vikara. These anubhavas are gatra-samvahana, niswasita, mukha-vighoor-nana, jrimbhana, anga-mardana, manda-padotksepana, nayana-vighoor-nana, and many more. All these are the results of vata vikara, and have been discussed by Caraka in Sutra. 20. 9-10. The question arises how it is that even when all the attendant effects of srama are the result of vata, srama is classified under agantu division, and not under the nija group of diseases. The answer is that it is srama, which leading to the derangement of vata, brings about these vataja diseases.

In abega, Bharata again speaks of agantu causes, leading to certain diseases. Bharata says that abega arises out of both abhighata and abhisanga causes. In (G.O.S.) vol. I p. 363, Bharata writes, utpata-vata-varsagni-kunjavod-bhramana vyasana abhighatadibhir-vibhavai samudpadayate. tatrotptakrita nalna vidyud-ulka-nirghata-prapatana-candra-suryoparaga-ketu-darsanakrita. Tam-abhinayet-sarvanga-srasta-valmanasya-mukha-vaivarna - visada - vismaya-dibhi.⁽²¹⁾ Bharata holds with Caraka that travelling on elephants or getting hurt with sharp instruments, would give rise to diseases of vata. Bharata discusses this division under abhighataja. Bharata again speaks of the causes of abega. These are the disturbances created by lightning, shooting meteors, or by the presence of the sun and the moon in certain phases, or perhaps by a comet. Caraka clearly says that the influence of planets is one of the causes of diseases ; and this is known as abhisanga (Sutra-sthanam. 20. 3).

The symptoms associated with abega are all symptoms of vata vikara. Bharata writes (G.O.S.) vol. I. p. 263, that these symptoms are a laxity of limbs, wandering mind, palor in the face, sorrow, and sometimes, a sense of surprise. These

are also the symptoms associated by Caraka with diseases, arising out of vata derangement (Sutra-sthanam. 12. 9). It appears that Bharata had been directly influenced by Caraka. Sutra. 7, when he discusses abega. Caraka in Sutra. 7, discusses what "begas" are not to be checked, and what are the diseases resulting out of an injudicious checking of natural propensities. In Sutra. 7. 27, Caraka speaks of how bhuta, visva, vayu and agni as also samprahara all give rise to agantu diseases. Caraka says further that diseases arising out of such agantu causes, is the result of prajna-aparadha or derangement of prajna. It should be noted further that Bharata also recognises how abega arises out of bhuta, vayu, agni and abhighata or samprahara. (Banaras ed. pp. 89-90). In all these, Bharata is following Patanjala speculations.

It appears further from Bharata's statement, abega may result from such agantu causes as vata, varsa, agni and travel (Banaras ed. p. 89), that his acknowledgement that Rasa has been taken over from the Atharvaveda (See Ch. VI) was no idle eulogising of the Vedas. The contributory causes of abega, according to Susruta (Sutra. 24. 7) come under the division daiva-vala-pravritta. These are, as Susruta says, daiva-vala-pravritta ye pisacadi-kritisca, punasca dvividha, samsargasca akasmikasca.⁽²²⁾ These are, according to Susruta, the result of certain disorders, produced by supernatural interferences. Susruta goes further and holds that these disorders (which had been discussed in the Atharvaveda) can be divided into two classes, (a) those arising out of abnormal natural phenomena, as flashing out of lightning, and roaring of thunders, and (b) those arising out of ghostly interferences. It appears that Bharata discusses under abega only the abnormal natural phenomena, as flashing out of lightnings and shooting of meteors. The ghostly interference or bhuta-vidya is discussed by Bharata under apasmara.

Bharata also writes that abega may result from vyasana and abhighata. In speaking of the part played by abhighata in abega, Bharata was obviously thinking of still another cause of agantu diseases, apart from the natural phenomenon leading to diseases, which had been just discussed. These are according to Bharata, sastra-varma-dhavana-gajaturaga - ratharohana - sampraharana - dibhir - abhinayet⁽²³⁾ (Banaras ed. p. 90). Bharata's enumeration of these agantu causes, leading to the diseases, is a distinct echo of Caraka's

analysis of similar agantu causes, leading to the derangement of vata. Caraka writes in Clkitsa. 28. 6,

लंघनपृष्ठवनात्यध्व्यायामातिविचेष्टिते ।
 धातुनां संक्षयाद्विन्ताशोकरोगातिकर्षणात् ॥
 वेगसन्धारणादामादभिधातादभोजनात् ।
 मम्मवाधाद्रजोष्ट्राभशीप्रयानावतंसनात् ॥
 देहे स्रोतांसि रक्तानि पूरयित्वानिलो वली ।
 करोति विविधान् व्याधीन सब्र्वा गैकांगसंश्रयात् ॥ (204)

It should be noted that Bharata also refers to sastra-abhi-ghata, and travel by gaja, turaga, which lead to abega. It has already been noticed how all the symptoms of abega can be traced to Caraka. Sutra. 12. 9. In both cases, the derangement has been caused by agantu intervention.

Bharata seems to have been deeply influenced by Caraka's analysis of agantu causes, leading to diseases. In all three vyabhicarlbhavas, discussed on p. 94 of Bharata namely, marana, abhighataja and trasa, Bharata insists on this agantu cause. In discussing marana, Bharata writes, maranam vyadhiJjamabhighatajam ca. Leaving out the symptoms of marana, which are vyadhiprabhavam, and which will be discussed in Sec. VI, It should be noticed that Bharata again speaks of such agantu causes, sastra-ahidamsana-visapana-svapada-gaja-turaga-ratha-yana-patana-vinoso-prabba-vam (G.O.S. vol. I. p. 376). In discussing abhighataja, Bharata again insists on these agantu causes, leading to vataja diseases. Bharata writes,

सापदगजतुरगोद्वपशुयानपतनजं चापि ।
 शस्त्रक्षतवत् कुर्यादनपेक्षितग्रात्रसंचारम् ॥ (205)

(Banaras ed. 7.88)

Bharata says that this sloka, along with 7. 86-87, are anuvamsya slokas. It need not be emphasized how clearly Bharata has been following Caraka in his analysis of agantu causes. It will be found below how Bharata's statement that slokas 7. 86-88 are anuvamsya, is literally true (vde Ch. VI).

In trasa, Bharata again refers to agantu causes. These are, according to Bharata, vidyudulka-asanipata-nirghata-ambudarava - saltvadarsana - pasvaravadvibhir - vibhavai - rudpadyate (Banaras ed. p. 94-5).⁽²⁰⁶⁾ It has already been

noticed how Susruta in Sutra. 24. 7, recognises vidyut, asani (including ambudarava), and appearance of ghosts as all contributing to adhi-daubika diseases. The anubhavas associated with trasa, are kampana, vepathu, stambha, romanca, gadagada and pralapa. It has already been seen how these being sattvika-bhavas, are all of them, the result of a derangement of vata. It might be pertinent to remember at this stage that trasa being the result of vata vilkara (Caraka. Sutra. 12. 9), all the associated anubhavas of trasa are naturally of a vataja nature. It has been just noticed how this is actually the case.

In moha, the importance of agantu causes is once again emphasized. In 7. 53, Bharata writes,

त्यसनाभिघातमयपूर्ववैरसंस्मरणजो भवति मोहः ।
सर्वेन्द्रियसम्मोहादस्याभिनयः प्रयोक्तव्यः ॥ (207)

It should be noticed that though moha arises out of agantu causes, its physiological symptoms are all vataja. The agantu causes which bring about moha, do so by first bringing about a derangement of vata. The agantu causes in moha are, as Bharata says, vyasana, vyadhi, abhighata, bhaya (7. 53. Banaras ed.). It is important to remember that vyasana, abhighata and the devas and the grahas, all of them, are agantu causes. The cause of such agantu diseases may thus be traced to interference by supernatural powers; but such interference would not have been made possible, if man's prajna had not erred (prajnaparadha). In other words, the erring prajna is the root of all agantu diseases (Caraka. Sutra. 7. 27). The associated causes of moha, are dalvo-paghata, vyasana, vyadhi, bhaya and abega, Caraka in Sutra-sthanam. 7. 27, holds deva-graha, vyadhi, bhaya and all kinds of mental derangement like envy, grief, anger and hate proceed out of prajnaparadha.

The Yoga-bhasya in I. 20, writes that prajna arises in the samahita citta. It has already been noticed how Bharata follows the Patanjala tradition in holding that Rasa-realisation is of one who is samahita-manasa (Banaras ed. p. 95). In holding that the associated causes of moha are devagraha, vyadhi, bega all proceeding out of prajna-paradha, Bharata was perhaps thinking that the ideal aesthetic state, which is Rasa, was going to be disturbed by such a vyabhichari-bhava. It explains perhaps why immediately after moha, Bharata discusses two typically Patanjala concepts, as smriti

and dhriti (Banaras ed. p. 88). It is no coincidence again that prajna has been associated with sradhya (giving rise to dhriti), virya, and smriti in Patanjala Yoga-sutra. I. 20.

In apasmara, Bharata discusses another branch of agantu diseases, namely those, which are due to supernatural influences or spirit. Bharata writes, apasmaro nama-deva-naga - jaksa - raksasa - pisacadeenam grahanad-anusmaranat ucchista - sunyagara - sevana - asuci - kantara- atipata-dhatu-vaisamyadibhir-vibhavair-utpadyate (Banaras ed. p. 91).⁽²⁰⁴⁾ Apasmara results as Bharata says, by the interference of devas, nagas, yaksas, raksasas and pisacas. It should be noted that Bharata speaks of all four types of apasmara, vataja, pittaja, slesmaja and agantuka. Reserving the discussion of the dosaja apasmara for the present, it should be noted that Caraka speaks of agantu apasmara in Nidana. 8. 9. This agantu apasmara is caused by the influence of devas and grahas, and becomes anubandha to the other dosaja apasmara. Susruta discusses apasmara as agantu, under bhuta-vidya. In Uttara-tantra. 27. 3, Susruta speaks of nine different kinds of apasmara. Of these, he discusses skanda-apasmara at the beginning and prescribes appropriate remedies for it (Uttara-tantra. 27). Other spirits or grahas which bring about apasmara are Sakuni, Rebatि Putana, Andha-putana, Sita-Putana, Mukha-mandika and Naigamesa (Uttara-tantra. 27). These nine grahas bring about apasmara.

It might be of interest to find out to what particular kind of apasmara does Bharata's analysis of apasmara belong. It has been seen that Bharata associates ucchista, sunyagara-sevana, asuci-kantara with apasmara (Banaras ed. p. 91). It should be noted that all these characteristics are associated by Susruta with the apasmara brought about by Putana. In Uttara-tantra. 32. 7, Susruta writes,

शरावसम्पुटे कृत्वा वलिं शून्यगृहे हरेत् ।
उच्छिष्टेनाभिषेकेण शिरसि स्नानमिद्यते ॥
पूज्या च पूतना देवी वलिमिः सोपहारकेः ॥;
भलिनाम्वरसंवीता भलिना रक्षमुद्दर्जा ।
शून्यागाराप्रिता देवी दारकं पातु पूतना ॥
दुद्दर्शनाऽसुदुर्गन्धा कराला मेधकालिका ।
भिन्नागाराप्रिया देवी दारकं पातुऽपूतना ॥ (209)

It is to be remembered that all the agantu causes referred to by Bharata in p. 91, have been discussed by Susruta, showing thereby Bharata's very great indebtedness to Bhutavidya tantra, which was once a part of the Atharvanic magical rites, and later incorporated in the Ayurveda.

The anubhavas, associated with apasmara, are as Bharata says, durita, kampita, niswasita, dhabana, patana, sweda, vadana-phena, hikka-jivha-parilehana. It should be remembered that though most of these symptoms could be traced to vataja vikara, yet Bharata looks at the vyabhichari-bhava, apasmara not from the standpoint of nija diseases, but as agantu derangement. Susruta writes how most of these pathological and physiological symptoms, associated with apasmara, could be traced to the unbalance produced by agantu causes. Susruta writes, in Uttara-tantra. 27. 6, 10-11,

निःसंज्ञो^४ भवति पुनर्भवेत् संसङ्गः^५

संरद्धः करचरणैश्च^६ नृत्यतीव ।

विषमूत्रे सृजति विनयं जुम्माणः

फेनंच^७ प्रसृजति तत्संसाभिपन्नः ॥

...

यो द्वे इ स्तनमतिसारकासहिका—

च्छद्वीभिज्वरसहिताभिर्द्वयमानः ।

दुष्वर्णः सततमधःशयोऽस्त्वगन्धि—

स्त्रं ब्रयुभिर्षज इहान्धपूतनात्तम् ॥

उद्दिग्नो भृशमतिवेपते^८ प्रस्त्रात्

संलीनः स्वपिति च यस्य चान्त्रकूजः ।

विनाशो भृशमतिसार्थ्यते च यस्त

जानीयाद्दुभिषग्निह शीतपूतनात्तम् ॥ (210)

With this are comparable the two arya verses describing apasmara in Bharata. The corresponding numbers in the two verse extracts would indicate the extent of Bharata's indebtedness to Susruta. Bharata writes,

भूतपिशाचस्मरणग्रहणानुच्छिष्ठशून्यगृहगमनात् ।

कालान्तरातिपातादशुचेश्च भवेद्दुष्प्रस्तारः ॥

These contributory causes of apasmara have already been discussed by Susruta in Uttara-tantra. 32. 7, while in Uttara-

tantra, 27. 6. 10-11, Susruta speaks at length of the after-effects. Bharata's analysis of the after-effects is strikingly similar to Susruta's analysis of the after-effects of apasmara. Bharata writes, in 7. 74 (Banaras ed.),

सहसा भूमी पतने¹ प्रकम्पन² वदनफेनमोक्षश्च³ ।
निःसंज्ञा⁴भ्युत्यान्व⁵ रूपाण्योतान्यपस्मारे ॥ (211)

Both Susruta and Bharata are agreed that kampana, phena, and nis-samjna characterise a man who is possessed. While in Banaras ed. 7. 73, quoted above, Bharata discusses how apasmara is the result of interferences by bhuta, pisaca and other spirits, and is thus an agantu disease, in 7. 74, Bharata only analyses the symptoms of one, who is thus possessed. All these would indicate the very great debt of Bharata to the Bhuta-vidya tantra of the Ayurveda. It has been noticed that while 7. 73 in Banaras edition has been influenced by Susruta, Uttara-tantra, 32. 7, Ch. 7. Sl. 74 in Bharata has been influenced by Susruta, Uttara-tantra, 27. 6-11.

It appears that Bharata looks at apasmara both as agantuja and nija. Reserving the discussion of nija apasmara for the next-section, the last vyabhicharibhava in the agantu division might be taken up for discussion.

This is augrata. Bharata writes that it is attended with badha, bandhana, tadana and nirvartsana (Banaras ed. p. 93). It is to be carefully noted that all these come under the causes of agantu vyadhi in Caraka (Sutra, 20. 3). Caraka writes, khalvaganto vadha-bandhana-vyadhana-vesthana-peedana upasargadeeni.⁽²¹²⁾ All these should clearly point out how deeply Bharata is indebted to Ayurveda.

III

Bharata seems to have been equally indebted to the nija division of diseases, as analysed by Caraka and Susruta. His analysis of vyabhicharibhavas falls into several clear-out groups or divisions. Each group is deeply indebted to Indian medical and particularly Patanjala speculations. The first group of vyabhicharibhavas has been borrowed from the general philosophic standpoint of Patanjali (See Sec. I); the

second group comprises the agantu division of diseases discussed in both Caraka and Susruta; the third group, which is to be discussed in this section, includes the physiological and pathological analyses of certain diseases. This third group is by far the most numerous. There are roughly fifteen vyabhicharl bhavas, under the sub-division, to be classified under vataja, pittaja and slesmaja vikaras.

It appears that glani, sankha, dainya, visada, nidra, sasa, jvara, unmada, trasa, capalata are all of them, due to a derangement of vata. A detailed analysis of these vyabhicharl bhavas will conclusively establish the great indebtedness of Bharata to Indian medical speculations. Bharata describes glani as follows : glanir-nama vata-virikta-vyadhi¹-tapo-niyamopavasa²-manastapa³ - atipana - madyaseva⁴-ati vyayama⁵ - adhvagamana⁶ - ksut - pipasa⁷-nidracchedadibhrl⁸-vibhaval samudpadyate (Banaras ed. p. 85).⁽²¹³⁾ Bharata holds that glani results from a derangement of vata, which is made possible by diseases, penance, abstinence and fasting, mental worries, heavy drinking, excessive physical exercises, travelling, hunger and thirst and disturbed sleep. It shall be found that all these bring about diseases of vata. The dominance of vata in the system, once again, brings about glani (Caraka. Sutra. 20. 9). Caraka gives the following nidanas of vata-vyadhi, and its striking similarity with what Bharata says will at once be noticed.

In Cikitsa-sthanam. 28. 6, Caraka analyses the nidanas of vata vyadhi, Caraka writes,

स्कृशीताल्पलघ्वन्त्यव्यायातिप्रजागरैः ।⁸

...

लंघनपूर्वनात्यध्वं⁶व्यायामा⁵तिविचेष्टितैः ।

धातुनां संक्षयाच्चिन्ता³शोकरोगा¹तिकर्पणात् ॥

वेगसन्धारणादामादभिधातादमोजनात् ।

मर्मविधाद्रजोष्ट्राश्वं⁶शोष्ययानावत्सनात् ॥

देहे सोतांसि रिक्तानि पूरथित्वानिलो वली ।

करोति विविधान् व्याधीन् सर्वांगिंकांगसंश्रयान् ॥⁽²¹⁴⁾

Caraka says that deficient food, excessive sexual intercourse, sleeplessness, jumping, swimming, travelling in the streets, excessive physical exercises, waste of bodily dhatus, thought-

fulness, lamentation, and long protracted illness, suppression of natural tendencies, like passing off of waste products from the system or being hurt by weapons, or fasting, or fall from elephant and horses and fast-moving vehicles, all bring about vata diseases. (See also Caraka-Nidana-sthanam. 4. 9). The placing of corresponding numbers in Bharata's text, quoted above and in that of Caraka, will prove the great indebtedness of Bharata to Caraka and Susruta.

If the vibhavas leading to glani are the same as those which lead to the derangement of vata, it is naturally to be expected that glani should be an attendant effect, when vata is predominant in the system. In other words, a vatal man should show signs of glani. This is exactly the case, for Caraka in Sutra. 20. 9, refers to glani as one of the diseases brought about by vata. The anubhavas associated with glani again are all results of vata vikara. These are according to Bharata, ksyama - vakya-nayana-kapola-mandapadoparomano-anutsaha-tanugatratavalvarnya (Banaras ed. p. 85). Caraka similarly speaks of mukatva, aksi-bheda, aksi-sula, aksi-vyudasa, and jalata-bheda, as diseases brought about by vata derangement (Sutra. 20. 9). It will be remembered that Caraka also speaks of lack of enterprise, or anutsaha in Sutra. 12. 9, when he says that a vata derangement stupefies the mind and deranges the senses.

Bharata's reference to valvanya in connection with glani clearly points out how deeply he has been influenced by both Caraka and Susruta. It has already been noticed in Ch. VII how valvanya is the result of vata vikara (Caraka Cikitsa. 28. 9). In this passage, Caraka has also spoken of motionless eyes, dumbness, trembling of forehead and temples as all characteristics of vata diseases. ...

If it be true of glani, it is no less true of sanka. Bharata's analysis of the anubhavas of sanka clearly indicates that all these anubhavas are the result of vata vikara. The vibhavas of sanka appear to be of an abhighata and abhisanga nature. Bharata associates the following anubhavas with sanka. These are abakuntita, mukha-sosana, jivha-parilehana, mukha-valvanya, vepana, suksaustha, kantha-vasada.⁽²⁵⁾ Mukha-sosana is a typical disease, brought about by vata derangement (Caraka, Sutra. 20.9; Cikitsa. 28. 9). Jivha or the tongue becomes pale, and weak, requiring constant licking, in vataja vyadhi (Caraka. Cikitsa. 28. 10). There is pallor in the face (Sutra. 12. 9 ; Cikitsa. 28. 9). It

has already been discussed in Ch. VII, how a derangement of vata, brings about loss of colour and turns the body pale.

Bharata has referred to vepana or trembling in connection with sanka. It is to be noted that in Banaras ed. in both p. 85 and p. 86, Bharata has associated vepana with sanka. Caraka in Sutra-sthanam. 17.31, writes, *plitta-slesma-kshaye vayurmarmanyabhlnlpeedayana. pranasayatl sam-gamea vepayatyatha ba naram.*⁽²¹⁶⁾ Vayu by getting uppermost with the loss of plitta and slesma, agitates and shakes the body. In Sutra. 20. 9 and Nidana 1. 12, Caraka again speaks of kampa or vepathu as a symptom of vata jvara. Caraka writes, *jrimbha-vlnama-vepathu-srama-bhrama-pralapa-prajagarana vatajvara llmganl bhavanti.* Susruta also notes in Nidana-sthanam. I. 58, how a vata jvara is accompanied with trembling and shaking of limbs.

The other symptoms associated with sanka by Bharata, are a parching of lips and kanthavasada or break in voice. Caraka also speaks of austha-bheda, and an extreme lassitude, characterising vataja diseases. In Sutra. 20. 9, Caraka writes, *hana-bhedaseausthabheda-scakslbhedasca.* Kanthavasada is characteristic in cases of vata derangement. It has been already noticed how Caraka in Clkitsa. 28. 10 and in Clkitsa. 28. 70, discusses swara-bheda or kanthavasada as one of the vata-jvara nidanas (see also Ch. VII). It should be noted that Bharata speaks of sanka in Ch. 7. sl. 35 (Banaras ed.). The sloka runs as follows :

किंचित्प्रवेषितांगो मुहुर्मुहुर्क्षते च पार्थीनि ।

गुरुसज्जमानजिह्वः शर्लावास्यः शंकितः पुरुषः ॥

Of these symptoms associated with sanka, trembling of limbs has already been found to be the effect of vata derangement. Bharata perhaps means the same thing by his muhur-muhur-veeksana as what Caraka says, when he writes, that there are aksi-vyudasa, bhru-vyudasa in vata-vikara⁽²¹⁷⁾ (Sutra. 20. 9). Caraka also speaks of the pallor of face, as characteristic of vataja disease (Sutra. 20. 9).

Apart from these physiological changes which accompany sanka, all of which can be traced to a derangement of vata, it might be pointed out further that the mental disposition, sanka is typical of all vata vikaras. It should be noted

that Caraka speaks of how one is full of fear, when his vata is deranged. In Sutra. 12. 9, Caraka writes, *kupitasya khalu sarire sariram nana-vidhalr-vikaral-rupatapatl, bala-varna-sukhayu-samupaghataya bhavatl bhaya-soka-moha-dainya-atipralapan janayati.*⁽¹¹⁸⁾ All these should have indicated how Bharata looks at Sanka as resulting from vata derangement.

Though the attendant effects of srama are all results of vata derangement (Caraka. Sutra. 20. 9-10), srama also comes under agantu division; and need not be discussed here under dosaja diseases. Bharata looks at dainya as dosaja. The vibhavas of dainya are *dairgatyamanas-santapadibhir-vibhavalrudpadyate. tasyadhriti-siroroga-gatratambha-manyastambha-mrija-parivarnananadibhir-anubhavair-bhlnaya proyoktabya.*⁽¹¹⁹⁾ Caraka in Sutra. 12. 9 (quoted above) has also spoken of dosaja dainya, or dainya resulting from the derangement of vata.

What is of even more interest is this. This vibhavas of dainya, as given by Bharata, all speak of a derangement of vata. In dainya, Bharata is obviously referring to the activities of deranged vata or *kupita vayu*. Caraka says that just as steadfast vayu is at the root of all healthy movements in the physical, physiological and cosmic systems (Sutra. 12. 8 ; 12. 10), so unsteady and enraged vayu brings about every kind of disordered movement (Sutra. 12. 9 ; 12. 11). *Daurgati* which Bharata associates with dainya, is thus the result of vata derangement. So also is *manas-santapa*. Caraka has already spoken of how mind is deranged, when the vata itself is out of order.

The anubhavas, associated with dainya, are all the result of a derangement of vata. These are, according to Bharata, *adhriti, siro-roga, gatra-stambha, and manas-stambha*. Dainya is thus the opposite of another *vyabbicharibhava, dhriti*, discussed in Sec. I of this chapter. So while *dhriti* being without *bhaya, soka* and *visada* (7. 56. Banaras ed.), shows itself free from the influence of vayu, dainya with a predominance of *adhriti*, betrays all the symptoms of a vata derangement. *Adhriti* showing extreme restlessness, has all the symptoms of *vataja vikara*.

Siro-roga, gatra-stambha, manas-stambha are all *vataja vikaras*. Caraka writes how enraged vayu brings about *romanca*, pain in the back and in the head and sometimes '*hundana*' or turning inside of head, nose and eye (Cikitsa, 28.

8). Bharata had probably Caraka in mind when he said dainya (being a vata vikara), brings about siro-roga. There is hardly any necessity of pointing out further how gatra-stambha and manas-stambha are brought about by vata derangement. It will be remembered that Caraka speaks of manya-stambha, when deranged vayu gets hold of the two manyas or carotids. This is accompanied with the contraction of the throat, biting and gnashing of teeth, oozing from the mouth and siro-graha or heaviness in the head. Bharata by siro-roga perhaps meant little else than siro-graha.

Gatra-stambha, and manas-stambha which accompany dainya, are typically vata vikara. Caraka refers to gatra-stambha (Sutra. 20. 9) and manas-stambha (Sutra. 12. 9) as resulting from a derangement of vata. So all the symptoms associated with dainya, can be traced to a disorder of wind. Stambha as a sattvika bhava has already been noted as the result of vata vikara. Dainya, which is accompanied with gatra-stambha and manas-stambha, thus shows the same unbalance of vata.

The vyabhicharibhavas, visada, jvara, unmada, capalata and avahithya show the same predominance of vayu. It would be profitable to take these bhavas one by one. Visada, writes Bharata, goes with finding out help mates, seeking appropriate ways and remedies, damping of utsaha, stupor of mind and heavy breathing. In man of inferior intelligence, it takes the form of rushing out, looking intently in, drying of the palate, and licking with sleepiness.

Finding out help-mates, seeking appropriate remedies, being the manifestation of visada in uttama and madhyama prakritis, it follows that these are the result of vata, which is not deranged (Caraka. Sutra. 12. 10). The damping of utsaha, valmanasa or stupor of mind and heavy breathing are all characteristic of diseases, resulting from a vata derangement. It has already been seen how all these result when the vayu is kupita or enraged (Caraka. Sutra. 12. 9).

It appears that Bharata also looks at visada as a disorder brought about by agantu causes. He writes, visadonama karyarambha-nistavana-daiavyapatti-samuttha. (Banaras ed. p. 91). Again,

कार्यानिस्तरणकृतशोर्यादिग्रहणराजदोषदौः ।
देवादिदौ योजुर्थस्तदसंप्राप्ती विपादः स्यात् ॥ १२०

Raja-dosa and dalva-dista are agantu causes, but the anubhavas of visada in uttama prakriti, upaya cintaya, utsaha-abhigata, and vaimana, and in adhama prakriti, paridhavana, mukha-sosana, nidra, are all typically vataja.

Bharata's analysis of the vyabhicharibhavas, vyadhi alone should have proved beyond all doubts, his very great indebtedness to both Caraka and Susruta. He defines vyadhi as vata-pitta-kapha-sannipata vikaras. It seems that he has been thinking of sannipatika vikara, of which Jvara is one of the many varieties. Caraka in Sutra. 17. 17 speaks of thirteen different kinds of sannipata vikaras. Caraka writes that there might be three different types of sannipata, in which each of vata, pitta and kapha is predominant in turn. There will be thus vataja sannipata, pittaja sannipata and kaphaja sannipata, of which three varieties, Bharata refers to the first two.

Bharata like Caraka and Susruta, classifies Jvara into sa-sita and sa-daha. Sa-sita Jvara is a vata-Jvara, as sa-daha Jvara is a pitta-Jvara. The symptoms of sa-sita Jvara in Bharata, are praveplta-sarvangot-kampana-kuncitahanu-eala-na-nasa-vighurnana-mukhasosana-romancasra - anekaparidev-anadbihir-anubhaval-rabhinaya proyaktabya. It will be remembered that immediately after this, Bharata speaks of sa-daha Jvara, and last of all, diseases brought about by other causes. Bharata writes, sa-daha punar viksipta-vastra-kara-carana-bhumyabhillasanulepana - gatra-stambha - niswasana-stanitot-krusta-vepana - paridevanadibhir - anubhavair - abhinaya^m (Banaras ed. p. 93).

Bharata in the above analysis of the three different kinds of Jvara, has been closely following Indian medical speculations. His statement that diseases are due to an unbalance of vata-pitta-kapha clearly indicates the medicinal background of his Rasa speculations. What is more important is Bharata's distinction of Jvara into the three varieties, sa-sita, sa-daha and anya. It should be noted that fever accompanied with shivering (sa-sita in Bharata), is a vata-Jvara, while fever accompanied with burning (sa-daha in Bharata) is a pitta-Jvara. Bharata associates all the symptoms of vata-Jvara as are to be found in Caraka, with his concept of sa-sitajvara, and all those of pitta-Jvara with his concept of sa-daha Jvara. Bharata's analysis of the symptoms of anya-Jvara seems to follow Caraka's analysis of the kaphaja sannipata vikara (Sutra. 17. 17).

The following extracts from Caraka's Sutra-sthanam and Nidana-sthanam will amply bear out the contention how deeply has Bharata been deeply influenced by Patanjala speculations. It will be seen that Bharata borrows the characteristic details from Caraka's treatment of physical diseases, even when Bharata is writing exclusively on mental moods and sentiments. The symptoms of vata-jvara (which is Bharata's sa-sita) as enumerated by Caraka are as follows : ". . . hanvoscprasiddhi svanasca karnayos samkhyayonfr-stoda kasayasyata-asyavairasyam ba, mukha-talu-kanthasosa pipasa hrdaya-graha suska-cchardi suska-kasa kvabathootgara-vinigraho-ntarasakheda . . . visada-jrimbha-vinama-vepathu srama-bhrama-pralapa prajagarana romaharsa-dantaharsa-sthosnabhi-priyata . . . vatajvara-lingani bhavanti.⁽²²²⁾ A careful analysis of Bharata's enumeration of the details of vata or sa-sita jvara would reveal, that Bharata associates with vata-jvara, freezing of jaw-bones, trembling of limbs, drying up of mouth, palate and throat, accompanied with pralapa or lamentations and romance. It has been already noticed that Caraka also associates with vata-jvara, freezing of jaw-bones, trembling of limbs, drying up of mouth, palate and throat, pralapa or lamentations and romance. Caraka associates many more symptoms with vata-jvara, the prominent among these being visada, romaharsa and danta-harsa. All these symptoms associated with sa-sita jvara by Bharata, are thus directly taken over from the Ayurveda.

If it be true of Bharata's analysis of sa-sita jvara, it is no less true of his analysis of sa-daha jvara. Bharata associates the following symptoms with sa-daha jvara. Sa-daha gunar viksipta-vastra-kara-carana-bhumiya-bhilasa - nulepana - sitabhilasa-paridevitot-krustadihbhi.⁽²²³⁾ Bharata speaks of the laksana and the appropriate remedies of such a jvara. The laksana are viksipta-vastra-kara-carana. Caraka speaks of the following symptoms of pittaja or Bharata's sa-daha jvara. There are ". . . plttacchardanamateesara-annadvcas sada-nam sweda pralapo raktakothabbhinirvritti sarire. Haritaharidrattva nakha-nayana-vadana-mutra-pureesatvacamat-yartham-usmasteerabhavo-atimatram daha sita-abhiprayata (Nidana-sthanam. I. 13).⁽²²⁴⁾

In Cikitsa-sthanam 4. 159, Caraka writes,

पीड्करेष सुशीतेषु पद्मोन्नपलदलेषु च ।

कदलीनांच पत्रेषु क्षीमेषु विमलेषु च ॥

चन्दनोदकशीतेषु दाहातः सविशेषं सुखम् ।
हिमास्त्रुपूर्णे सदने शोते धारागृहेऽपि वा ॥ (225)

Bharata similarly writes that one affected with sa-daha jvara, throws aside his clothes, loves to lie down on the ground, wants to be anointed, and loves cold. This is exactly what Caraka says, when he speaks of the preferences of one, who is affected with pitta-jvara.

Bharata's repeated reference to anointings and bhumi-yabilasa is a further reminder of how deeply he must have been influenced by Caraka and Susruta. Bharata writes that one suffering from sa-daha jvara wants to lie down on the ground. This seems to be a reference to bhu-sweda, one of the tested remedies for pittaja vikaras (Caraka. Sutra-sthanam. 14. 25). It need not be pointed out how Caraka in Cikitsa-sthanam. 3. 157, gives a detailed list of the recipes for the treatment of daha-jvara. By anulepana in Banaras ed. p. 93, Bharata was perhaps referring to rakta-candana, sveta-candana, bhandi, kaleeyaka, padmakesara, nagapuspa and a host of other ingredients, the essence of all of which is to be boiled with oils of different kinds. Caraka writes that a preparation of these sita-virya dravyas, when applied as an ointment, would cure the daha-jvara (Cikitsa-sthanam. 3. 157).

It might be of interest to note at this stage that this awareness of medicinal background of Bharata's vyabhicharibhavas, was not confined to the Alamkarikas and rhetoricians alone. Kalidasa in "Abhijnana-Sakuntalam" speaks of Sakuntala's love-lornness, using almost the same terminology as that of Indian medicine. It should be remembered that at this moment, Sakuntala is kamarta, and is fearful and moha-grastha. All these speak of a derangement of vata (Caraka. Sutra. 12. 9). Vataja vikara, as is well-known, brings about sa-daha jvara. Kalidasa who knew this background, therefore, makes her lie down on a flower-strewn cold slab of stone (sa-kusumastaranam sitapattam-adhisayana); her attendants fan her gently with lotus leaves (avi suhedi di nalini pattavado. Act. III). It has just been noticed how the lavish use of flowers, particularly of lotus and chandana, has been prescribed by Caraka as a remedy of daha-jvara, or diseases proceeding out of vata derangement. These passages are taken as evidence of Kalidasa's knowledge of the science of love, or of kama-sastra. But more appropriately, these

belong to medicine proper, and the application to kama-sastra must have been of a later date.

One question should not pass unnoticed in connection with Bharata's analysis of jvara. It has been found how both Caraka and Bharata prescribe sita-virya things as appropriate remedies for sa-daha jvara, just as usna-virya things are remedies for sa-sita jvara. The question will assume great importance in Chs. IX and X, where the nature of Rasa-realisation will be finally analysed.

It seems that Bharata was also aware of dosaja or agantu jvara, when he refers to a third variety, distinct from both sa-sita and sa-daha jvara. Bharata writes in Banaras ed. p. 93, ye canye-apि vyadhaya to-apि khalu mukha-vighurnana-gatratambha-niswasana-stanitot-krusta-vepana - paridevana-dibhir-anubhavalr-abhīnaya.⁽²²⁾ Caraka in Nidana-sthanam. 7. 4, speaks of the following symptoms of agantu jvara. These are: caksusorakulata svanasca karnayo-rucchvasa-adhikyamasya-samsravanam satatam lomaharso jvarasca.⁽²³⁾ Bharata seems to have drawn upon Caraka's analysis of the symptoms of agantu jvara. Bharata like Caraka, emphasizes hearing of strange sounds, heavy breathing, and flying into anger (Nidana. 7. 3) as characteristic of this kind of jvara. All these would indicate that Bharata in his analysis of vyadhi, was only reproducing the parallel ideas in the Ayurveda.

The next vyabhicharibhava to be discussed under vataja division, is unmada. Bharata discusses unmada resulting from a derangement of vata, pitta and slesma as well as unmada of an agantu nature. The passage describing unmada in the Natya-sastra (Banaras ed. p. 93), is in fact a summary review of all the different types of unmada, known to medical men. These are the vibhavas of unmada. Istajana-viyoga-vibhavanasa-vyasana-abhighata-vata-pitta-slesma - prokopadi (Banaras ed. p. 93).⁽²⁴⁾ The loss of a dear friend or relation gives rise to gricf or soka. The loss of wealth gives rise to anxiety or udbega. Vyasana or poverty gives rise to both soka and udbega. The abhighata, soka and udbega, as it has been already found, all bring about a derangement of vata.

Caraka in Nidana-sthanam. I. 11, analyses the Nidana of vata vyadhi. Caraka writes, "ruksma-laghu-sita-vamana-virecanasthapana-siro-virecana-atiyoga-vyayama - vega - sandharana - anasana - abhighata-vyavaya-udbega-soka-sonitati-seka-jagarana-vlsamasariranyasebhyo-atisebitebhyo vayu pro-

9. 15). He loves song and dance, and is fond of reading and talking. Frequent lying down, and getting up, also referred to by Bharata, seems to be peculiar to one, who is possessed by yaksa.

The second type of madman, who throws dust, dirt, and dresses himself in grass, is in Caraka's analysis, a description of one who is possessed by a pisaca. Caraka writes of such a man as, sankatakuta-mallna rathya-celatrlna-asma-kasthadhirohanaratim bhinna-ruksma-varna-swaram ca pisaconmattam vidyat (Cikitsa-sthanam. 9. 15).⁽²³⁹⁾ Caraka writes that such a man loves to dress himself in rags and grass, wants to stay in stone slabs, and wooden blocks, and often rushes out. This last has been referred to by Bharata, when he says that a mad man rushes out and flees from the company of men.

Bharata seems to have intentionally put together the different characteristic traits of madness in a confused and disordered form. Leaving aside the dosaja unmada, which Bharata discusses at the beginning, he passes on to yaksagrahamada, when he refers to nritya-geeta-pathita ; the next moment, by referring to bbasma, psmva-badhulana, Bharata passes on to discuss plsaca-grahonmada ; with nrimalya, he comes back to yaksagraha-unmada ; with checra-ghatasarava, he passes on to plsaca-grahonmada once again. The reference to nrimalya and kuchela shows that Bharata must have been aware of gandharva-grahonmada. Caraka in Cikitsa. 9. 15 thus describes a gandharva-grahonmatta man. Caraka writes of the gandharva-unmatta man in the following terms : mukha-vadya-nritya-geeta-annapana-snana-malya-dhupa-gandharatlm raktavastra - vaikarma - hasyakathanu-yogapriyam subha-gandhamca gandharvomatiam vidyat. (Cikitsa. 9. 15).⁽²⁴⁰⁾ Susruta in Amanusa-pratisedhadhyā (Uttara-tantra. 61. 8) describes thus the gandharva-graha-peedita man.

हृष्टात्मा पुलिनवनान्तरोपसेवी स्वाचारः प्रियपरिगोतगन्धमाल्यः ।

दृत्यन् वा प्रहसति चारुचाल्पशब्दं गन्धवर्वग्रहपरिपीडितो मनुष्यः ॥ (241)

Caraka in Sarira. 4. 17, similarly describes the gandharva-sattva-purusa. Priya-nritya-geeta-vaditra-llapakam slokakhya-yikctilhasapurancsu kusalam gandhya-malya-anulpanavasana-strcevihara-kama-anityam-anasuyakam gandharvam vidyat.⁽²⁴²⁾ It should be noted that both Caraka and Susruta

are agreed that one who is possessed by a gandharva, loves floral decorations. He is fond of singing and dance. It should be noted that all these traits, song and dance, and floral decorations, are associated with one type of madness, by Bharata. Bharata does not neglect to point out what this madness might be. For in Ch. 24, sl. 101 (Banaras ed.) Bharata writes,

गीते वादे च नृत्ये च नित्यं हृष्टा मृजावती ।
गान्धवशीला विश्वेया स्त्रिगृह्यक्षेत्रोचना ॥ (240)

The foregoing analysis should have pointed out how Bharata knows almost all the varieties of unmada, known to medical men. He refers first of all, to dosaja unmada, and to the more important divisions of it, vataja and pittaja unmada. He then refers to agantu unmada, and makes particular mention of yaksa, pisaca and gandharva-graha unmada. All these he does in a description, running into a bare four lines at the bottom of p. 97 of Natya-sastra (Banaras ed.). This should indicate how deeply and extensively Bharata has been influenced by Indian Ayurveda.

The next vyabhicharibhava to be discussed under vataja derangement, is capalata. Bharata associates raga, dvesa, matsarya, amarsa, and irsya with capalata. The anubhavas of capalata are samprahara, badha, bandha and tadana. All these come under the causes of agantu vyadhi (Caraka. Sutra. 20. 3). These agantu causes then whip up vayu, which brings about parusata (Bharata, it should be remembered, refers to vak-parusya in this connection), and kampana, and restlessness of the citta. Caraka writes as he speaks of the different types of vata-derangement. Vepathusca jrimbha ca hikka ca visadasca pralapasca glanisca rauks-mameca parusyamca svyabarunabavyasata caswapa-nascana-vasthita-cittasca (Caraka. Sutra. 20. 9).⁽²⁴¹⁾ It appears from the foregoing analysis how deeply Bharata has been influenced by Caraka's speculations on the activities of both kupita and akupita vayu.

Bharata's awareness of the manifold activities of vayu can be established from various standpoints. It has already been noticed in Ch. II how Bharata's concept of vibhava or ahara is deeply indebted to his awareness of the importance of vayu in all kinds of sense-knowledge. There are evidences in the existing Natya-sastra of Bharata's deep respect and reverence for vayu. It has also been noticed in Ch. VII

how all the sattvika bhavas in Bharata's analysis, are the result of vata derangement. Bharata in Ch. III on Ranga-devata-pujana, pays the highest respect to vayu. In Ch. III. - sl. 28 (Banaras ed.), Bharata places the seven vayus in the western side of the stage. In Ch. III. sl. 44 (Banaras ed.), the vayu is again propitiated with meat and drink. In sloka. 54, Bharata pays vayu the handsome tribute by saying,

Sarva-bhutanubhavajna loka-Jeevana maruta.⁽²⁴⁾

IV

The next two groups of vyabhicharibhavas are more limited in range, than the three groups discussed in the three earlier sections. The vyabhicharibhavas discussed under either pittaja or kaphaja subdivisions are less spectacular and far less numerous than those others, which come under the general philosophic standpoint of Patanjali, or under the agantu or vataja subdivision, each of which comprehends about seven vyabhicharibhavas. The characteristically pittaja vyabhicharibhavas, discussed by Bharata, appear to be only three. These are garba, vyadhi, amarsa. Of these three, vyadhi also shows the marks of being a vataja vikara. In other words, Bharata discusses both vataja and pittaja jvaras.

Bharata explains garba as arising out of wealth, lineage, beauty and youth, consciousness of being educated, and having riches. Its anubhavas are according to Bharata, avajna, dharsana, and anutara-dana, all of which speak of an impatience or a lack of tolerance. Bharata himself says that pride shows a lack of patience. It should be noted that this impatience, which according to Bharata, is the essence of pride, is one of the characteristic traits of pittaja unmada (Caraka. Cikitsa. 9. 8).

Vak-parusya and adhi-ksepa which are also associated with garba, seem to proceed from a tendency to terrorise others. These are, according to Caraka, typical of pittaja unmada. Caraka refers to vak-parusya and adhi-ksepa under the generic name, santarjana. (Cikitsa. 9. 8). These traits are very usual in younger days, when pitta is dominant in the system. It should be noted then how carefully Bharata follows the Patanjala speculations.

It has already been noticed how Bharata knows of both vataja and pittaja Jvaras. The analysis of pitta-Jvara finds as much prominence as Bharata's analysis of vata Jvara. Among the thirty-three vyabhicharibhavas discussed by Bharata, only two or three show any mark of pitta vikara, while the large majority is vataja. Bharata in amarsa, discusses one more case of derangement produced by an unbalance of pitta.

The anubhavas associated with amarsa by Bharata, are siro-kampana, sweda, adho-mukha-vicintana, adhyavasaya, dhyana, upayanvesana (Banaras ed. p. 92). In two slokas in Ch. 7. 77-78 (Banaras ed.), Bharata refers again to siro-kampana, and sweda, as characteristic marks of amarsa. The impatience and anger which characterise amarsa, are the result of a derangement of pitta. This is accompanied with shaking of head and sweating.

Caraka in Sutra-sthanam. 17. 9 speaks of the following causes of pittaja siro-roga. The repeated reference to the shaking of head in amarsa, shows that Bharata must have looked at amarsa as a derangement of the pitta. Caraka writes,

कद्रम्ललवणक्षारमद्यक्रोधातपानलः ।
पित्तं शिरसि संदुष्टं शिरोरोगाय कल्पते ॥
दह्यते तु द्यते तेन शिरःशीर्तं सुसूयते ॥
दह्यते चक्षुषो नृप्णाम्रमः स्वेदश्च जायते ॥ (243)

Caraka holds that the shaking of head is the result of a derangement of pitta. This pitta has been deranged because of taking in of katu, amla, lavana, ksara and madya, and also when one is angry. It will be remembered that amarsa is one of the vyabhicharibhavas of Raudra (Banaras ed. p. 76). The sthayi-bhava of Raudra, krodha is the result of pittaja siro-roga (Caraka. Sutra. 17. 9). From all these evidences, it appears that Bharata looks at amarsa as pitta-vikara.

There is yet another reason for this contention. Bharata twice associates sweda with amarsa. Bharata writes, (Banaras ed. 7. 78),

उत्साहाध्यवसायाम्यामधोमुखविचिन्तनैः ।
शिरः प्रकम्पस्वेदाद्यैस्तं प्रयुं जीत नाट्यवित् ॥ (244)

Bharata seems to say that utsaha, adhyavasaya, adho-mukha-vicintana indicate bhaya or fear, and shaking of head goes with sweda. All these are different forms of niragni sweda (Caraka. Sutra. 14. 29), to which it will be necessary to return in the last section of this chapter.

V

The foregoing section on pittaja vikara has pointed out that Bharata was well aware of the different kinds of diseases, brought about by these three doses, when these are deranged. Bharata also knows of quite a number of vyabhiechari-bhavas resulting from the derangement of kapha. These are about four in number. These are alasya, jadata, nidra and supta.

Bharata speaks of the following anubhavas of alasya. These are sarva-karma-pradvesa-sayananasana-tandra-nidra-sevanadibhiranubhaval (Banaras ed. p. 87). Caraka in Nidanasthanam. I. 18, speaks of distaste, laziness (or alasya), aversion to one's work, and excess of sleep characterising one who is affected with dosaja Jvara. It will be remembered that Bharata speaks of the following characteristics of alasya. These are :

आलस्यं त्वभिनेय स्वेदव्याधिस्वभावजं वापि ।

आहारवज्जितानामारम्भाणामनारम्भात् ॥ (245) (Banaras ed. 7.48)

Bharata twice associates alasya with sweda-vyadhi (Banaras ed. p. 87). It may be pointed out that Caraka speaks of sweda only with reference to diseases, brought about by the derangement of vata and kapha (Sutra. 14. 2). In Sutra. 14. 4, Caraka prescribes ruksma sweda or an upakalpita sweda with ruksma dravya for curing a disease, resulting from a derangement of kapha.

Caraka in Sutra. 20. 18, speaks of twenty different types of derangements brought about by an unbalance of slesma. He writes, triptisma (aversion to food) tandra ca nidradhikyamca stalmityamca guru-gatrata ca-alasyam ca mukha-sravasca. The two characteristic traits of alasya, referred to by Bharata, are aversion to food and sleepiness,

both of which are according to Caraka, special features of slesma vikara. These features have again been discussed by Caraka in Nidana-sthanam. I. 18.

Bharata has discussed another case of slesma derangement under jadata. In Sutra. 20. 18, Caraka has referred to stalmitya, and guru-gatrata as the effects of slesmaja vikara. Guru-gatrata means little else than jadata ; stalmitya is the pre-condition of jadata. Jadata characterises all forms of slesma vikara. In Nidana-sthanam. 7. 7, Caraka discusses the following features of kaphaja unmada. Sthanamekadeśe, tusnimbhavo-alpascaran-kramanam anannabhilosor-ahaskamata ca swapnanityata slesmanmada-lingani bhavanti.⁽²⁶⁾ Resting stupefied in one corner of the room, slow movement, aversion to food, are the characteristic features of kaphaja unmada.

Bharata discusses jadata almost in similar terms, as Caraka's analysis of kaphaja unmada. Bharata writes, taam-abhinayet kathana-bhasana-tusni-bhava apratibha-anumesani-reeksana-pravasattvadibhir-anubhaval. Bharata refers to tusni-bhava of a jada-samjnaka purusa in Banaras ed. 7. 66. Sayanasana, meaning immobility and little change of place, and excess of sleep which Bharata associates with alasya, are also the features of kaphaja vikaras (Sutra. 20. 18; Nidana. 7. 7). Caraka again associates tandra, stalmitya and deha-guruta with slesmolvana madatyaya in Cikitsa-sthanam. 24. 35. Caraka writes,

मदात्यये कफप्राये स शीघ्रमधिगच्छति ॥
छद्म्यरोचकहृलासतन्द्रास्तेभित्यगौरवैः ।
विद्रयाच्छीतपरीतस्य कफप्रायं मदात्ययम् ॥ (247)

By gaurava, Caraka says exactly what Bharata means by jadata. Both result from a derangement of slesma.

Bharata's analysis of the different kinds of nidra seems to follow Caraka very closely. Bharata knows of nidra, arising out of an extreme weakness (daurbalya), labour (srama), drunkenness (mada), laziness (alasya), anxiety (cinta), excess of food (atyahara), and out of natural causes (swabhava). (Banaras ed. 7. 71). It should be noted that Caraka says sleep acts like a balm to those who are exhausted with drinking, or are run down with hard labour, or are naturally weak. In Sutra-sthanam. 21. 24, Caraka writes,

गीताध्वयनमद्यस्त्रीकर्मभाराधकपिता: ।
 अजौर्णिनः क्षताः क्षीणा बृद्धा वालास्थथाऽवलाः ॥
 तृष्णातोसारशुलार्चा चासिनो हिकिनो कृशाः ।
 पतिताभिहृतोन्मत्ता श्रान्ता यानप्रजागरे ॥
 क्रोधशोकमयक्षणन्ता दिवास्वप्नोचिताश्रव ये ।
 सर्वं एते दिवास्वप्नं सेवेन् सार्वकालिकम् ॥ (248)

Caraka speaks of the necessity of going to sleep of one, who is weak, exhausted (sranta), drunken, and anxious, because of sorrows, fear or other causes. The reference to mada in connection with nidra seems to have particular relevance, because wine has a soothing effect on disturbed souls. (Cikitsa. 24. 23). It will be remembered that Caraka looks at nidra as a slesmaja vikara (Sutra. 20. 18). Just as jadata is. In the same passage, Caraka speaks of tandra, staimitya and nidradhikya as all resulting from a derangement of slesma. In Nidana-sthanam. 1. 14, Caraka speaks again of nidra-dhikya and tandra as resulting from an unbalance of slesma. In Nidana-sthanam. 3. 7, he refers once again to excess of sleep as a symptom of slesma derangement. In the passage from Nidana-sthanam. 7. 7, already discussed in connection with jadata, Caraka speaks of excessive sleepiness as a characteristic mark of slesmaja vikara.

It will be remembered that Bharata also speaks of gluttony or atyahara as contributing to sleepiness. Caraka in Nidana-sthanam. 3. 7, speaks of how an exhausted man, taking excess of food, develops the symptoms of vatanugata slesma vikara. Caraka writes that along with slesma vikaras, there are sleepiness, lack of enterprise and idleness. Slesmat-tvasya sitajvara - arochaka - vipakangamada - harsa-hrdroga-cchardi-nidra-alasya-staimitya-gauraba - sirobhitapa - anupa-janayati (Nidana. 3. 7).

In Sutra-sthanam. 21. 32, Caraka speaks of tamobhava nidra, which is rooted in tamas. Bharata's supta, which is rooted in nidra, seems to be of such a nature. He twice refers to sammoha of all the indriyas in connection with nidra. Moha being predominantly tamasic, it naturally follows that supta which is accompanied with moha, is also of a tamasic nature. It seems that Caraka's slesma-bhava nidra is the counterpart of Bharata's nidra, while Caraka's tamo-bhava

nidra is closer to Bharata's supta, showing an excess of moha or tamas (Caraka-Sutra. 21. 32).

It has been noted at the beginning of this chapter, how Pavlov's study of conditioned reflexes and modern analysis of glandular secretions can adequately explain the physical and physiological basis of most of our emotions and sentiments. The James-Lange theory of emotions carries on the work, begun by Pavlov. The essence of this theory is the assertion that, the "emotions" are essentially of the same nature as "sensations"; that "an emotion" as felt or as an emotional quality, is a mass or complex of confused sensory experience arising from the sensory impressions made by the processes going on in the various organs of the body, and that each distinguishable quality of emotion owes whatever is specific or peculiar in its quality to the specific conjunction of sensory impressions made by a specific conjunction of bodily activities, the visceral organs playing a predominant part in this sensory stimulation. James wrote: "Emotion is a consequence, not the cause, of the bodily expression", and "common sense says, we lose our fortune, are sorry and weep; we meet a bear, are frightened and run; we are insulted by a rival, are angry and strike." The James-Lange hypothesis says that this order of sequence is incorrect, that the one mental state is not immediately induced by the other, that the bodily manifestations must first be interposed between, and that the more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike or tremble, because we are sorry, angry or fearful, as the case may be. Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colourless, destitute of emotional warmth (Principles. voi. II. p. 450) "Emotion dissociated from all bodily feeling is inconceivable. The more closely I scrutinise my states, the more persuaded I become that whatever moods, affections and passions I have are in very truth constituted by and made up of those bodily changes which we ordinarily call their expression or consequence; and the more it seems to me that if I were to become corporeally anaesthetic I should be excluded from the life of the affections, harsh and tender alike, and drag out an existence of merely cognitive or

"intellectual form" (*Principles*, p. 452).¹ One of the great living surgeons, Dr. Kenneth Walker also confirms the findings of Pavlov and James-Lange. Dr. Walker writes, using almost the same terminology of Caraka and Bharata, "To my way of thinking all living cells display intelligence, so that it would be quite logical to postulate an intelligence, of the body as well as an intelligence of the head."²

VI

It must have been noticed in the last five sections, that out of thirty-three vyabhicharibhavas, discussed by Bharata, about ten come under the general philosophic standpoint of Patanjali, and another seven come under agantu division of diseases. The next important group of vyabhicharibhavas is the vataja division of diseases, comprising about another eight vyabhicharibhavas. So these three groups between themselves, include about twenty-five vyabhicharibhavas, or more than two-thirds of the existing number. Under pittaja division, there are only two vyabhicharibhavas, while under kaphaja division, Bharata discusses another four. Bharata has only three more vyabhicharibhavas to be discussed under this last head. These are mada, sweda and marana. This last group is the purely pathological division. But their indebtedness to Patanjala speculations, is unmistakable, and in certain cases so striking, that it leaves little room for doubt what must have been the background of Bharata's Rasa speculations. It should be seen that in more than one instance, Bharata has taken over complete passages from the Caraka-samhita.

Bharata in Ch. 7 sl. 38 (Banaras ed.) speaks of three different kinds of mada, taruna, madhya, and ava-krista. This seems to be a reference to one of the eight trikas, discussed by Caraka in connection with the yukti of drinking (*Cikitsa-sthanam*. 24. 24) The discussion relating to drinking in Bharata, seems to have been made from two standpoints, (1) first, from the standpoint of the excellence, mediocrity and inferiority of the character in question ; and

¹ An Outline of Psychology by William McDougall, F.R.S. (Methuen) may also be consulted

² Human Physiology—Walker (Penguin, p. 127).

(2) secondly, from the standpoint of the strength of the wine administered. Bharata speaks of the different reactions of men of different character, when they are drunken. He writes in Ch. 7. 39 (Banaras ed.),

कश्चिन् मत्तो गायति रोदिति कश्चित्तथा हसति कश्चित् ।
परुषवधनाभिधायो कश्चित् कश्चित् तथा स्वपिति ॥
उत्तमसत्त्वः शेते हसति च गायति च मध्यमप्रकृतिः ।
परुषवचनाभिधायी रोदित्यपि चाधमप्रकृतिः ॥ (24)

Bharata is describing here the different degrees of intoxication of the different types of character. In the above passage, Bharata's analysis is to a very great extent, indebted to Caraka. In Cikitsa-sthanam. 24. 26, Caraka speaks of three varieties of mada, and the different degrees of intoxication in the well-disposed (sattvika), worldly-minded and restless (rajasika) and evil-disposed (tamasaika) man. The clue to Bharata's analysis seems to have been provided by Caraka.

Caraka writes,

सत्त्वानि तु प्रवृद्ध्यन्ते प्रायशः प्रथमे मदे ।
द्वितीये व्यक्ततां यान्ति मध्ये चोत्तममध्ययोः ॥
सत्त्वसम्बोधकं हर्षमोहप्रकृतिदर्शकम् ।
हुताश इव भूतानां मद्यन्तुभयकारकम् ॥
प्रधानावरमध्यानां रुक्माणां व्यक्तिदशकः ।
यथाग्निरेवं सत्त्वानां मद्यं प्रकृतिदर्शकम् ॥ (25)

(Cikitsa 24.25)

Caraka writes that just as fire finds out the sterling metal from the dross, so also wine is a test in determining the prakriti of sattvika, rajas and tamasa mind. In the subsequent slokas, Caraka analyses the nature of the three different kinds of drinking. Caraka writes,

सुगन्धिमाल्यगन्धैर्वा सुप्रणीतमनाकुलम् ।
मिष्टान्नपानविशदं सदा मधुरसंकथम् ।
सुसप्रभाणं सुमदं हर्षप्रीतिविवर्द्धनम् ।
स्वत्तु सात्त्विकमापानं न चोत्तममदप्रदम् ॥

(Cikitsa 24.25)

With this is comparable, Bharata's analysis of the drunkenness of a noble mind.

स्मितवचनमधुरागो धृष्टतनुः किञ्चिदाकुलितवाक्यः ।
सुकुमाराविद्वगतिस्तरणमदस्तूचमप्रकृतिः ॥ (252)

Bharata's smita-vacana, madhura-raga are very near to Caraka's madhura-samkathanam : and sukumara-aviddhagati seems to echo Caraka's sumadam, harsa-priti-vivardhanam, as also Caraka's

वैगुण्यं सहसा यान्ति मद्यदोपैर्न सात्त्विकाः ।
सहसा न च गृह्णाति मदः सस्ववलापिकम् ॥ (253)

Bharata's analysis of the reactions of one, who is madhyama-prakriti, when under the influence of drink, is once again deeply influenced by Caraka. Bharata writes,

स्सलिताधूणितनयनः स्सत्त्वाकुलितवाहुविक्षेपः ।
कुटिलव्याविद्वगतिर्भयमदो मध्यमः प्रकृतिः ॥ (7.42)

The man who is madhyama-prakriti has restless, rolling eyes : there is a kind of fearfulness and anxiety, and trembling of limbs ; his movement is not free, and is sometimes in a tortuous, zig-zag way. These are the symptoms of Rajasa pana, according to Caraka. Caraka writes,

सौम्यासीम्यकथाप्रार्थं विशदाविशदं क्षणात् ।
चित्तं राजसमापानं प्रायेणाधन्तमाकुलम् ॥
र्हप्त्रीतिकथोपेतमद्वप्तं पानभौजने ॥ (254)

Again, in Cikitsa-sthanam. 24. 14. Caraka speaks of madhyama mada,

मुहुः स्मृतिर्मुहुर्मोहो व्यक्ताग्रव्यक्ता च वांगमुहुः ।
युक्तायुक्तप्रलापं च प्रपलायनमेवुच ॥
स्थानपानान्तसंकथयोजनाः सविपर्ययाः ।
लिंगान्येतानि जानीयादाविष्टे मध्यमे मदे ॥ (255)

This madness of one, who is of middle temperament, is characterised by remembrance and forgetfulness, rational and irrational speech, audible and inaudible words, sometimes by flight, and also taking in of food and drink in a disordered way. Bharata's kutila vyaviddhagati seems to have been taken over from Caraka's analysis of how wine

affects ojah dhatu and hrdaya (Cikitsa. 24. 9). The movement is no longer aviddha or sober, as in the case of men of noble nature. It is on the other hand, vyaviddha or unsteady.

Bharata's analysis of the symptoms of madness in one with inferior intelligence, is again from Caraka. Bharata writes,

नष्टस्मृतिहतमतिश्छदितहिकाकफैः सुवीभत्सः ।
गुरुसज्जमानजिह्वो निष्ठीविति चाधमप्रकृतिः ॥ (256)

Caraka describes the tamasa pana as follows : sammoha-kroda-nidratamasapanam tamasam smritam (Cikitsa. 24. 28). Bharata's analysis of madness of one with inferior intelligence seems also to be derived from the analysis of the common characteristics of madness in Caraka (Cikitsasthanam. 24. 37). These are, according to Caraka,

शरीरदुःख वलवत् प्रमोहो हृदयव्यथा ।
अरुचि प्रतता रृष्णा ज्वरः शीतोष्णलक्षणः ॥
...
उरोविवन्धः कासश्च हिका चासः प्रजागरः ।
शरीरकम्पः कर्णाक्षिमुखरोगस्त्रिकग्रहः ॥
छर्दातीसार उत्कृशो वातपिचकफात्सकः ।
भ्रमः प्रलापो रूपाणामसताचैव दर्शनम् ॥ (257)

Nasta-smriti and hata-gati in Bharata's analysis are the same as Caraka's pramoha. The rest of the symptoms, discussed by Bharata, are all from Caraka.

It might be of interest to proceed further with Caraka's analysis of how mada brings about such changes in the superior, mediocre and inferior minds. Caraka's analysis is particularly interesting, because Caraka discusses how mada by first affecting the ojas dhatu seated in the hrdaya (Caraka-Cikitsa. 24. 9) brings about different kinds of madness. It should be noted that Bharata characterises these three different madness by saying that while in the uttama-prakriti, it is aviddha-gati, or of a sober and generous nature, in madhyama-prakriti, it is vyaviddha gati, or of a disturbed and unsteady nature; and in adhamaprakriti, the gati itself is completely stopped, and he is stupefied or hata-gati.

This seems to be a clear echo of Caraka's Cikitsasthanam. 24. 9. Caraka writes,

ओजस्यविहृते पूर्वो हृदि च प्रतिवोधिते ।

मध्यमो विहृतेऽत्येत् विहृते तूचमो मदः ॥ (258)

There is a wine, "prathama mada", which when drunk, does not derange the ojas dhatu, but stimulates the heart. There is a second mada, known as "madhyama", which when drunk, deranges the ojas dhatu to a little extent, but at the same time, stimulates the heart. In the third mada, known as "adhama mada", the ojas dhatu is completely deranged : and so also is the heart. The three stages analysed by Bharata, seem to follow closely the three stages in Caraka. Bharata's uttama-prakriti is one whose heart and ojas dhatu are stimulated, instead of being depressed by drinking ; his madhyama-prakriti is Caraka's second man, whose heart and ojas are a little stimulated ; and his adhama-prakriti is Caraka's analysis of the third character, whose ojas and heart are both of them, completely deranged by drinking. Caraka's analysis of the effect of mada on different types of character, seems to have been of great interest to Bharata, because as already noted in Ch. II, hrdaya is the controlling centre of all sense-impressions, or vibhavas. The writers on Rasa theory had to be particularly careful in finding out how the ojas and the heart are affected by different kinds of sense impressions or stimuli.

Bharata refers to sweda-cikitsa in many places, in connection with these vyabhicharibhavas, alasya, harsa, abega and amarsa. Of these, alasya is kaphaja (See Sec. V) ; and harsa and abega are vataja (See Sec. III). Caraka, it should be clearly noticed, says in Sutra. 14. 2 that sweda is to be applied in diseases of vata and kapha. Bharata's treatment of sweda-cikitsa in connection with abcga deserves special attention. He speaks here of the details of sweda-cikitsa, and goes so far as to distinguish between the two principal varieties, the niragni and the agni-krita sweda. Bharata's text runs like this: vata-kritam punaravagunthanaksimardana. . . . varsakritam punar sarvanga-sampendana-pradhanava-cchatrasraya-marganadibhi. Agni-kritam nama dhooma-kula-netranga-samkochana-vidhoornana-atikranta-apakranilabhi." (G.O.S. vol. I. p. 367). Susruta says : kapho-medo-anvitc vayau nivata-atapa-gurupravarana-nyuddha-adhva-vyayama-bharaharana-amarsai swedam- utpa-

dayatiti⁽²⁶⁰⁾ (Cikitsa. 32. 10). These are all niragni sweda. Bharata refers to niragni sweda in "sarvanga-sampeedana-pradhavana". Caraka also writes of ten niragni swedas, of which quite a few find place in Bharata's enumeration. Caraka says,

व्यायाम उष्णसदनं गुरुप्रावर्णं क्षुधा ।
वहृपानं भयक्रोधादुपनाहाह् वातपाः ॥
स्वेदयन्ति दशैतानि नरमग्निगुणाद्वते । (261)

(Sutra 14.29.)

Bharata has in mind one or more of the thirteen varieties of agni-sweda, enunciated by Caraka. (Sutra. 14. 15). Of these, the jentaka-sweda, karsu-sweda, kupa-sweda, and holaka-sweda are more important. Bharata thus refers to both agni-krita-sweda and nir-agni sweda, the two recognised modes of sweda cikitsa in Caraka and Susruta. It might be of interest to note at this stage that sweda due to amarsa (of which Susruta speaks), has also been noticed by Bharata. The treatment of the vyabhicharibhava, amarsa, by Bharata may be referred to in this connection. The passage runs like this. tasya siras-kampana-swedo-adhomukha-vicintanadhyavasaya etc. The sioka immediately following this, has siras prakampana-sweda danstam prayunjita natya-vid (6. 78b. Banaras ed.). Bharata's analysis of siro-roga under amarsa again, is very close to Caraka's analysis of the same, in Ch. 17 of the Sutra-sthanam. Caraka writes,

कद्मस्त्वं लवणक्षारमद्यक्रोधातपानलैः ।
पित्तं शिरसि सदुष्टं शिरोरोगाय कल्पते ॥
दह्यते तु द्यते तेन शिरशीतं सुसूयते ।
दह्यते चक्षुषो तृष्णाम्रमः स्वेदश्च जायते ॥ (262)

(Sutra 17.9)

Again, in Sutra-sthanam. 17. 6, Caraka says,

प्रतिश्यामुखनासाक्षिकर्णरीगशिरोभ्रमाः ॥
अद्वितं शिरसः जक्खो गलमस्याहनुग्रहः ।
विविधाश्चापरे रोगवातादिक्रिमिसम्बवाः ॥ (263)

In finding out what particular derangement brings about siras-kampana in Bharata's amarsa, it will be necessary to turn to other symptoms, referred to by Bharata. These vibhavas of amarsa, according to Bharata, are vidyaisarga dhana-baladhikai-radhiksiptasya-avamanitasya ba samupapadyate (Banaras ed. p. 92). These symptoms, particularly baladhikai-radhiksipta, are traceable to Caraka's analysis of vataja siro-roga (Sutra. 17. 8). The assumption that Bharata must have been thinking of vataja siro-roga becomes more probable when it is remembered that Bharata has associated sweda with this siro-roga. Caraka makes it clear that sweda is only to be applied in vata-kapha derangement (Sutra. 14. 2). The symptoms of siro-roga associated with amarsa by Bharata, are thus vataja in nature, and not pittaja (Sutra 17. 8-10).

Bharata's analysis of the eight symptoms or movements in connection with the vyabhicharibhava, abhighataja, shows unmistakably how deeply he must have been influenced by Indian medicinal speculations. He thrice refers to this division into eight stages, when a poisoned man is dying. In Banaras ed. p. 94, Bharata writes, ahi-daste tu visa-peete ba visa-bege yatha karsya vepathu-daka-hikka-phena-skandhabhang-a-jadata-marananityastan visabega. Bharata then, as if not satisfied with this, quotes verses from Caraka and Susruta, under what he calls anuvamsya slokas (See ch. VI). Bharata writes,

कार्यं तु प्रथमे वैगे द्वितीये वैपथुं तथा ।
दाहं तृतीये हिकां तु चतुर्थे संप्रयोजयेत् ॥
फेनं तु पंचमे कुर्यात् पष्टे तु स्कन्धभजनम् ।
जड़तां सप्तमे कुर्यादिष्टमे मरणं तथा ॥ (264)

Bharata speaks of these eight stages or visa-begas once again in Ch. 26. slokas. 100-102 (Banaras ed.). He writes,

विषवेगसंप्रयुक्तं विस्फुरितांगक्रियोपतम् ।
प्रथमे वैगे कार्यं त्वमिनेय वैपथुद्वितीये तु ॥
दाहस्तथा तृतीये हिकां कुर्याद्वितुर्थे तु ।
फैनंच पंचमे वै ग्रीवाभंग तथैव पष्टे तु ॥
जड़तां तु सप्तमे वै प्रोक्तं मरणं तथाष्टमे चैव ।
प्रविष्टतारके नेत्रे कपोलाधरमैव च ॥ (265)

In the following five slokas (Ch. 26. sl. 103-7), Bharata explains each of these eight stages.

अंसोदभुजानां तु कृशता कार्ष्यस्पृणम् ।
हस्तयोः पादयोर्मूङ्गि युगपत् पृथगेव वा ॥
कम्पनेन यथायोगे वेपथुं संप्रयोजयेत् ॥
सर्वाङ्गवेपनोद्वेजनेन कंडुयनात्तथायुज्ञानाम् ।
विक्षिप्तहस्तगाव्रैर्दाहशचैवाभिनेतव्यः ॥
उद्भृत्तनिमेपत्वादुम्मारच्छदनैस्तथाक्षेपैः ।
अव्यक्ताक्षरकथनैहिंकामेवं त्वमिनयेत् ॥
उद्वारवमनयोगैः सृक्षालेहैविवर्तनाच्छ्रुरसः ।
सर्वेन्द्रियसम्मोहाज्जडतामेवं प्रयुंजीत ॥
सम्भीलितनेत्रत्वाद्ब्याधिविबृद्धा भुजङ्गदंशाद्वा ।
एवं हि नाट्यधर्मे मरणानि दुर्धैः प्रयोज्यानि ॥ (266)

These eight begas of poison, repeatedly referred to by Bharata, have nothing new about them. These are taken over from the visa-cikitsa or Agad-tantra of the Ayurveda. (See Ch. VI). Bharata's analysis of the visa-begas seems to be closer to Susruta's analysis of the same. Susruta writes,

स्थावरस्योपयुक्तस्य वैगे तु प्रथमे नृणाम् ।
श्यावा जिद्वा भवेत् स्तब्धा मुच्छा भासश्च जायते ॥
द्वितीये वेपथुः स्वेदो दाहः कण्डु रुजस्तथा ।
विषमामाशयप्राप्तं कुरुते हृदि वैदनाम् ॥
तालुशोषं तृतीये तु शूलं चामाशये मृशम् ॥
दुर्ब्बर्णं हरिते शूने जायते चास्य लोचने ॥
पवकाशयगते तोदो हिक्का कासोऽन्त्रकूजनम् ।
चतुर्थे जायते वैगे शिरसश्चातिगौरवम् ॥
कफप्रसेको वैवर्ण्यं पर्वमेदश्च पञ्चमे ।
सर्वदोषप्रकोपश्च पवकाधाने च वैदना ॥
पष्ठे प्रज्ञाप्रणाशश्च मृशे वाप्यतिसार्थ्यते ।
स्कन्धपृष्ठकटीमङ्गः सन्त्रिरोधश्च सप्तमे ॥ (267)

(Kalpa-sthanam 2.24)

In Kalpa-sthanam. 4. 26, Susruta says that all cases of serpent poisoning show all these eight stages, leading

to marana. It will be seen that the eight stages, referred to by Susruta, exactly correspond to the eight stages, analysed by Bharata. Caraka also speaks of these eight stages of poisoning. But his analysis seems to be a little different from that of Susruta. Caraka says,

नृणामोहदन्त्वर्प्रसेकवमथुङ्गमा भवन्त्याद्य ।
 देवे रसप्रदोपादसूक्ष्मप्रदोपाद्व द्वितोये तु ॥
 दैवर्ण्यमवेपथुजृम्मामूर्च्छाङ्गभंगचिमिचिमातंकाः ।
 दुष्टपिशितात्तृतोये भंडलकंडुधयथुकोठः ॥
 वातादिजाश्चतुर्थे दाहच्छ्रद्धशूलमूर्च्छाद्याः ।
 नीलादीनां तमसश्च दर्शनं पञ्चमे वेगे ॥
 पछे हिका भंग स्कन्धे स्थाचु सप्तमेष्टमे मरणम् । (268)

(Cikitsa-stham 23.10)

Bharata's analysis of the stages of poisoning read side by side with these passages from Caraka and Susruta, will conclusively establish the very great indebtedness of Bharata to Indian medicinal speculations.

Bharata's treatment of marana similarly shows how extensively he has been influenced by both Caraka and Susruta. To say that marana results from vyadhi or from wounds, is simple ; but to associate symptoms of death with such diseases or wounds, which are incurable and fatal, is something very different, and shows how deeply Bharata has been influenced by the Ayurveda. Bharata, in so doing, consciously draws upon the Avaraneayo-dhyaya of Susruta (Sutra. Ch. 33) and the Sa-vak sira-seeya Indriya-dhaya of Caraka (Indriya. Ch. 8).

Bharata speaks of the following arista-laksana in one affected with disease. Bharata writes, jada-antra-jakrit-cchuladosa-vaisamya-ganda-pindaka - Jvara - visucikadibhir-vibhavai-rudpadyate, tadvyadhi prabhavan. The following are the symptoms of death in one, who is mortally wounded. Abhigatajam tu sastra-adhi-damsanavisapana-swapada-gaja-turaga-rathayanapata-vinasa-prabhavam. It has already been noticed how all these are agantu causes. Bharata seems to hold that all these are fatal, as the unbalance of dosas in antra, yakrit and the eruption of broils and scabbies, and even cholera, are fatal. Bharata's analysis of marana seems

to be equally indebted to Caraka's exposition of the arista-laksana in Indriya-sthanam. Chs. 4, 5, 6, 8, 9 and 10, as also to Susruta's analysis of it in Sutra-sthanam. Ch. 33.

Susruta in Sutra-sthanam. Ch. 33, writing on Avaranee-yamadhya, speaks of the following symptoms of immediate death. It should be noted that most of the symptoms, referred to by Bharata correspond to these others, discussed by Susruta. Susruta writes, in Sutra. Ch. 33,

प्राणमांसक्षयथासतृष्णाशोपदमिज्वरे: ।
 मूच्छर्तिसारहिक्काभिः पुनश्चैतेष्पद्रूताः ।
 वज्जनीया विशेषेण भिपजा सिद्धिमिच्छता ॥

...

यथोक्तोपद्रवाविष्टमतिप्रस्तुतमेव वा ।
 पिङ्कापोडितं गाढं प्रमेहो हन्ति मानवम् ॥

...

तृष्णारोचकशूलात्तमतिप्रस्तुतशोणितम् ।
 शोफातोसारसंयुक्तमशर्णव्याधिविनाशयेत् ॥

...

हिक्काधासपिपासात् मूढं विभ्रान्तलोचनम् ।
 सन्ततोच्छासिनं क्षीणं नरं क्षपयति ज्वरः ॥

...

थासशूलपिपासात् क्षीणं ज्वरनिषीडितम् ।
 विशेषेण नरं वृद्धमतोसारो विनाशयेत् ॥

...

थासशूलपिपासात् विद्वे प्रग्निथमूढताः ।
 भवन्ति दुर्वलत्वं च गुलिमनो मृत्युमेष्यतः ॥ (269)

It will be noticed from the passage, cited from Bharata, that he speaks of soola-dosa, ganda-pindaka, Jvara-visucika (leading to vomiting) as characteristic symptoms of death. Susruta also speaks of soola-dosa, pindaka, vami-Jvara as arista laksana. It might be of interest to note that Caraka also says that sudden eruption of broils in the face speaks of coming death (Indriya-sthanam. I. 6).

The anubhavas associated with marana by Bharata, are all of them, borrowed from Caraka. Bharata writes,

vyadhijam visannagatramapyaayatanga-vicestitam nimeclita-nayana hikka-swasotpatanam-anapeksitaparljanamavyakta-ksarakathanadibhir - anubhavaiv - abhinayet (Banaras ed. p. 94).⁽⁷⁰⁾ It should be noted that the following are the symptoms, associated with marana by Bharata. These are visanna-gastra, ayata-anga, nimeclita-nayana, hikka-swasa, anapeksita-parljana, avyakta-aksara-kathana. It should be remembered that all these are arista laksana, according to the analyses of Caraka and Susruta.

By speaking of visanna-gatra and ayatanga as both characteristic of marana, Bharata must have been referring to the Varna-swareeya-adhyaya in Caraka. Indriya-sthanam. 1. 6. Caraka writes that If there be natural or prakriti varna in one part of the body, and simultaneously unnatural or vikriti varna in another part, or if prakriti and vikriti varnas be together present in any part, then it foreshadows coming death. Similarly, if there be the simultaneous presence of glani and harsa, or stupor in one part or delight in another, then it speaks of approaching death. The visannagatra and the vicesta at spreading out limbs are thus two efforts, which bring about prakriti-vikriti vikaras. Caraka says that such vikaras might be of three kinds. These are laksana-nimitta, laksha-nimitta, and nimittanurupa (Indriya-sthanam. 1. 4). Bharata's analysis of the symptoms of marana seems to be of nimittanurupa vikriti nature.

So also Bharata was not making an idle statement, when he writes that in marana, there is avyakta-aksara-kathana. This is an exact reproduction of what Caraka says under swara-adhikara in Varnaswarecya indriya-adhyaya. Caraka speaks of the following vaikarika swaras, which characterise the sick, and one who is going to die. He writes, suka - kala - grahagrasta - avyakta-gadagada-ksama-deena-anukeernascaturanam swara vaikarika bhavanti (Indriya. 1. 8).⁽⁷¹⁾ The avyakta-aksara-kathana in Bharata is thus an arista laksana, as discussed by Caraka. The discussion of marana, arising out of wounds, or abhigataja, need not be repeated here. It has already been discussed in the analysis of abhigataja, which Bharata again takes over from Caraka and Susruta.

It will be noticed that out of thirty-three vyabhichari-bhavas, discussed by Bharata, about nine are clearly indicative of Bharata's indebtedness to the philosophic standpoint of Patanjali, another seven come under the

agantu division of diseases, and about eight are vataja in origin. Two vyabhicharibhavas have been found to be pittaja in nature ; and five others have been found to come under kaphaja classification. The purely pathological group comprises about another three. Bharata has thus divided the thirty-three vyabhicharibhavas into six groups. Each group unmistakably points out the extent of Bharata's indebtedness to Patanjali-Caraka.

VII

In the chapter on Samanyabhinaya (Gackwad's Oriental Series) vol. III. Ch. 22, or, (Banaras ed.) Ch. 24, Bharata speaks in praise of sattvika abhinaya and calls it the finest and the most impressive. Abhinavagupta in commenting on G.O.S. III. 22. 2, writes that there cannot be any good acting in the absence of sattva. In G.O.S. III. p. 151. Abhinava goes even further and says that the mind is conditioned by the body,—*tatra manaso deha-vrittivat samadhanam sattvamupacarad-dehatmakam, Dehe hi manas-samadhatavyam.*⁽²⁷²⁾ The views of Abhinava, and of Bharata seem to have been influenced by Caraka in Sarira-sthanam. 4. 16-20. In Sarira, 4. 16, Caraka writes, *sariram hi sattvam-anuvidhyeyate, sattvamca sariram.*⁽²⁷³⁾ Bharata exactly reproduces the same idea in G.O.S. III. 22. 6, when he writes, *dehatmakam bhavet-sattvam, sattvad-bhava samuthita.* He has only substituted Caraka's sarira, by its synonym, deba, so that the theoretical position of Bharata, that the body is conditioned by the mind, and the mind by the body, is deeply influenced by Patanjali.

Abhinavagupta while commenting on Bharata's dehatmakam bhavet-sattvam sattvad-bhava samuthita (G.O.S. Vol. III. p. 155) writes, *sarira-swabhavam tavat-sattvam sambhavyate uttama-sariratam praptam-ityartha. tato bhava, tato-pihāra, tasmadapi bela.* All sattvas are conditioned by the peculiar nature of body. In p. 156, Abhinavagupta is even more emphatic on this intimate relationship of body and mind. He writes, *even cittavritti-laksanam deha-dharmasyeti sarva-sammamatam.* Abhinavagupta must have been thinking of Bharata's analysis of the different seelas, or character of different kinds of women (G.O.S. vol. III. slokas. 98-146).

It should be noted that Bharata's analysis of these different natures, is heavily indebted to both Caraka and Susruta.

Bharata in Ch. 22. sl. 100-1 (G.O.S. vol. III), speaks of different temperaments in woman.

Bharata writes,

देवदानवगन्धरक्षोनागपतत्रिणाम् ।
पिशाच्यक्षव्यालानां नरवानरहस्तिनाम् ॥
मृगभीनोष्ट्रभकर स्वरसूकरवाजिनाम् ।
महिपाजगवादीनां तुल्यशीलाः स्त्रियः स्मृताः ॥ (274)

Bharata enumerates in the above list, different characters, belonging to the three different temperaments, namely, sattvika, rajasa and tamasa. It should be noted that while deva and gandharva are of the sattvic nature, danava, raksa, and naga belong to the rajasa type. The rest obviously belongs to the tamasa category. This classification follows very closely Caraka's analysis in Sarira. 4. 15.

Caraka in Sarira. 4. 15, writes, tatra sariram yoni-visessad-caturvidham-uktamagre, trividham khalu sattvam suddham, rajasam, tamasam-iti. Tatra suddhanadosam-akhyatam kalyanam-sattvat. Rajasam sodasam-akhyatam rosamsattvat. Tatha tamasamapi sodasamakhyatam moham-sattvat.⁽²⁷⁵⁾ Bharata refers to deva-seela once again in sloka. 102, and gandharva-seela in sloka 107 ; and these two come under sattvika division. The deva-sila has been described as follows :

ज्ञाधीर्गेस्पंगेश्च स्थिरा मन्दनिमेषिणी ।
अरोगा दोष्युपेता च दानसत्त्वार्जवान्विता ॥
अल्पस्वेदा समरता स्वल्पमुक् सुरत्प्रिया ।
गन्धपुण्यरता हृदया देवशीलांगना स्मृता ॥ (276)

This description of the deva-sila is very close to Caraka's analysis of Brahma-sattva. Caraka in Sarira. 4. 17, writes, sucim satyabhisandham Jitatmanam samvibhaginiam Jnana-vijnana-vacana-prativacana-sakti-sampannam smriti-mantam kama-krodha-lobha-moha-irsa-harsa-petam samam sarva-bhutesu brahmyam vیدयत.⁽²⁷⁷⁾ The most striking points of resemblance between Bharata's description and that of Caraka, are that both recognise the calmness of mind, and love of truth and straight-forwardness. Bharata's use of

"sama-rata" seems to be very striking, and it is a distinct echo of Caraka's samam sarva-bhutesu. It shall be found in Ch. IX, how this sama-rata is also the highest ideal of Rasa-realisation.

Bharata's analysis of gandharva-sattva is again clearly borrowed from Caraka. Bharata in G.O.S. vol. III. sl. 107, writes,

गीते वाद्ये च नृत्ये च रता हृष्टा मृजावती ।
गन्धर्वसत्त्वा विजेया स्त्रिगंधत्वक्केशलोचना ॥ (278)

The love of music and dance which characterises the gandharva-sattva character, is also a feature in Caraka's analysis of gandharva-sattva. Caraka writes, priya-nritta-geeta-vaditra-ullapakam slokakhayikam-anityam-anasuya-kam gandharvam vidyat (Sarira. 4. 17). Susruta similarly writes (Sarira. 4. 73),

गन्धमाल्यप्रियत्वं च नृत्यवादित्रकामिता ।
विहारशीलता चैव गान्धव्यं कायलक्षणम् ॥ (279)

It will thus appear from the above that Bharata's analysis of sattvic characters is deeply indebted to similar analysis in the Ayurveda.

Bharata's analysis of rajasa characters is similarly influenced by Caraka and Susruta. The more important rajasa characters, analysed by Bharata, are asura-sattva, rakhasa-sattva, and naga-sattva. Bharata describes the asura character as,

अधर्मशार्व्यमित्ता स्थिर्खोधातिनिष्ठुरा ।
मद्यमांसप्रिया नित्यं कोपना चातिमानिनी ॥
चपला चातिलुधा च परुषा कलहप्रिया ।
इष्प्यशीला चलज्जेहा चासुरं शीलमाश्रिता ॥ (280)

Out of these traits, associated with the asura-sattva, the more important features are great anger, love of meat and drink, and restlessness. It is to be remembered that these traits are also associated with the asura-sattva character by Caraka. He writes in Sarira. 4.18, sooram chandam-asuyakam - alsvaryavantanam - anudarikam raudram-ananukrosakam-atmapujakam-asooram vidyat.⁽²⁹¹⁾ It should be noted that Caraka also speaks of the great anger, gluttony and envious, irritable nature of the asura-sattva-man.

Bharata speaks of the raksasa character as follows,

नसदन्तक्षतकरी क्रोधेष्वा कलहप्रिया ।

निशाविहारशीला च राक्षसं शोलमाप्निता ॥ (282)

With this is comparable, Caraka's analysis of raksasa sattva in Sarira. 4.18, amarsinam-anubandhakopam-cehidrapraharinam krurama-haratimatra-ruchim amlsapriyatamam swapnayasa-vahulam-eersum raksasam vidyat. It is to be noted that both Caraka and Susruta as also Bharata refer to the angry and envious nature of the raksasa-sattva character.

The analyses of naga-sattva character by Susruta, Caraka and Bharata again reveal striking points of similarity. Bharata speaks of the naga-sattva character in the following terms (Ch. 24. sl. 104-5, Banaras ed.),

तीक्ष्णनासाऽग्रदना सुतनुस्ताप्तलोचना ।

नीलोत्पलसवर्णा च स्वप्नोदेशाऽतिकोपना ॥

Caraka describes the saarpa-sattva character as follows (Sarira-4.18), kruddha-soorama-kruddhabheeroom teeksnamayasa-bahulam mantra-sugocaram-aharavlharpaparam saarpam vidyat. Bharata's ati-kopana, tamra-locana echo Caraka's kruddha-sooram, Bharata's reference to tiryag-gati seems to echo Susruta's analysis of saarpa-sattva in Sarira. 4.74. Susruta writes,

तीक्ष्णमायासिनं भीरुं चण्डं मायान्वितं तथा ।

विहाराचारचपलं सर्पसत्त्वं विदुर्नरम् ॥ (283)

Susruta also speaks of the restless, angry nature of the saarpa-sattva character. Of the six rajasa sattva characters, discussed by both Caraka (Sarira. 4.20) and Susruta (Sarira 4.74), Bharata has discussed only three, asura-sattva, raksasa-sattva and naga-sattva, while the large majority of characters discussed by Bharata belongs to the tamasa type.

Bharata discusses in Ch. 24. slokas 108-135, no fewer than thirteen types of inferior temperaments. These are vanara-sattva, hasti-sattva, mriga-sattva, matsya-sattva, ustra-sattva, makara-sattva, khara-sattva, sukara-sattva, haya-sattva, mahisa-sattva, ajasattva, aswa-sattva, and gava-sattva. A careful analysis of these twelve types would reveal that eleven sattvas come under "pasava" classification. The majority of these sattvas has been taken from

typical animal mentality. Bharata also refers to matsya-sattva (Banaras ed. 24.118). But he does not mention Vanaspati-sattva.

It shall be remembered that Caraka in Sarira. 4.1 discusses three different kinds of tamasa-sattva characters. Caraka writes, tamasya trividha pasa-matsya-vanaspati-sattvanukarema. He explains these different tamasa characters as follows. nira-karisnum-adhamam-vedam-jugupsitacar-haravihara-maitunaparam swapnaseelam pasavam vidya. Bhiroomambudham - aharalubdha manavasthitam - anusakam kama-krodam sarana-seelam toya-kamam matsyam vidya. Alasam kevalam-abhinivistam-ahare sarva-budduyangaheena vanaspatyam vidyat (Sarira. 4.19).⁽²⁴⁾ Susruta also in Sarira 4. slokas. 75-77, speaks of this threefold division of tamasa characters,

दुर्मीधस्त्वं मन्दता च स्वप्रे मैथुननित्यता ।
निराकरिष्णुता चैव विक्रीया: पाशवागुणाः ॥
अनवस्थितता मौख्यं भीरुत्वं सलिलार्थिता ।
परस्पराभिमह्दश्च मत्स्यसत्त्वस्य लक्षणम् ॥
एकस्थानरतिनित्यमाहारे केवले रतः ।
वानस्पत्यो नरः सत्त्व-धर्मकामार्थवर्जितः ॥ (25)

It must have been noted that two out of this three-fold division of tamasa characters, have been taken note of by Bharata. Bharata has obviously discussed pasava-sattva at length, because it being of an infinitely varied and diverse nature, admits of imitation, or loka-vrittanukarana i.e. rupakas. It might be of interest to note that Plato in his Republic (604-605c) also spoke of the greater imitability of the anger and desire of the human soul.

This chapter on Vyabhicharibhavas along with the two others on Bharata's predecessors, and on Sattvika bhavas as vayu vikaras, will indicate the range of Bharata's indebtedness to Caraka-Patanjali. It has also been noted how Bharata was influenced by teachers in other branches of knowledge. Bharata's debt to kama-sastra (G.O.S. III. 22. 147-240) may be here mentioned. Bharata's Rasa-sutra, vibhava-anubhava-vyabhicharibhava-samyogena rasa-nispatti, has been variously interpreted, according to the philosophical creed of the particular interpreter concerned (See Abhinava-Bharati G.O.S. vol. 1. pp. 274-286). But no notice has been taken

as yet of Bharata's very great indebtedness to Caraka-Patanjali. It will be remembered that Bharata in emphasising that Rasa-realisation is of the visuddha-sattva, was following the sakti-vada in Patanjali, as also that of the Vedanta (See Chs. IV and V). In the subsequent analysis of the essence of Rasa-realisation, the Saiva, Sakta and Vaishnava standpoints contributed in no small measure to its development and growth. The purely philosophical approach to the analysis of Bharata's Rasa has been carried upto the end of the fifth chapter. The discussions in chapters six to eight have revealed the very great indebtedness of Bharata to one particular branch of philosophy, namely the Samkhya-Patanjala. In the next two chapters, an attempt will be made to synthesise these two approaches. It shall be found that the rationale of argument in chapters IV and V required a more concrete and tangible background, a prakrita background, against which there is the evolution of aprakrita enjoyment (see Chs. X and XI). It has been found that even though later Alamkarikas tried to read into Rasa-theory, the standpoint of their own philosophic creed, Bharata's exposition of Rasa, has an essentially empirical basis. It remained for the great Alamkarikas to make a synthesis of the empirical position of Bharata, and the purely philosophic tendencies of later times. The subject matter of discussion in Chs. IX, X and XI, will be an attempt to resolve this anomalous position. A final analysis of the essence of aesthetic enjoyment will be attempted there on the basis of the conclusions, reached in the earlier chapters.

CHAPTER IX

PHILOSOPHY OF AESTHETIC ENJOYMENT

The present writer sketched out a brief outline of the philosophy of aesthetic enjoyment, in a paper read at the Annamalal Session of the All-India Oriental Conference (1955). It should be clearly noted that Bharata's philosophic creed and background were very different from that of Abhinavagupta and for a right assessment, it is sometimes necessary to read Bharata independently of Abhinavagupta. The discussion in the present chapter is aimed at finding out what might have been the philosophic background of the father of Indian Aesthetics. It will help all understand more adequately the implications of the terse Rasa-sutra, vibhava-anubhava-vyabhichari-samyogad Rasa-nispatti. The trend of argument in the previous chapters has brought out certain striking points of resemblance between the speculations of Bharata and those of Caraka-Patanjali.

Bharata in Ch. VI. pp. 71-2 (Banaras ed.) speaks of the evolution of Rasa. He speaks of many other associated things, and an analysis of all these would be required for a proper appraisal of the philosophical basis of Bharata's Rasa-analysis. It would be convenient to have the passage here for closer scrutiny. Bharata writes, vibhava-anubhava-vyabhichari-samyogad-rasa-nispatti. Ko ba drstanta iti cetucyate-yathanna-vyanjanausadhi - dravya - samyogad - rasa-nispatti, tatha nana-bhavopagamad-rasa-nispatti. Yatha guradi-bhir-dravyair-vyanjanani-rosadhibhisca sad rasa nivarttyante, evam-nana-bhavopahita api sthayino bhava rasattvam-apnuvanti. Rsaya ucu Rasa iti ka padartha. Atrocyate. Aswadyatvat. Katham-aswadya rasa ? Atrocyate. Yatha hi nana-vyanjana-samskritanannam bhunjana rasana-swadayanti sumanassa purusa, harsadinsca-pyadhigacchanti, tatha nana bhava-bhinaya-vyanjitam vag-anga-sattvo-petan sthayi-bhavam-aswadayanti sumanasa preksaka. Tasmad natya-rasa iti vyakhyata.⁽²⁶⁾ Immediately after this, Bharata quotes two anuvamsya slokas, with the same purport as in the passage above. The slokas (6.34-7), following those two anuvamsya slokas, are quoted below. These are,

nanabhinaya-samvandham bhavayanti rasan-imam
Jasmad-tasmadamee bhava vijneya natya-yoktribhi.

nanadravyair-bahuvidhair-vyanjanam bhavyate yatha.
 evam bhava bhavayanti rasan-abhinayai saha.
 na bhavaheenosti rasa na bhavo rasa-varjita
 paraspara-krita siddhi-stayorabhinaye bhavet
 vyanjanausadhi—samyogad—jathannam swaduta bhavet
 evam bhava rasascaiva bhavayanti parasaparam.⁽²³⁾

A few slokas after this, Bharata again speaks of the compatibility of rasa. He writes, in 6. 39-41, (Banaras ed.),

Sringaradhi bhavet-hasyo raudrattu karuno rasa
 Veeracalvod-bhutotpattir—vibhatsacca bhayanaka.
 Sringara-nukritir-ja tu sa hasya iti samjnita.
 Raudrasyapi tu ca yat karma sa jneyo karuno rasa
 Veerasyapi ca yat karma so-adbhuta pari-keertita
 Vibbatsa-darsanam yacca bhavet sa tu bhayanaka.⁽²⁴⁾

Bharata sums up this part of the discussion by saying, sthayi-bhavansca rasattvam upanesyama (Banaras ed. p. 73).

Bharata's discussion of the origin and development of Rasa in the above passages, falls into four natural divisions. First, what is the nature of the constituents, namely sthayi-bhavas, which evolve into rasa ? The second thing to be noted about the sutra is what is the nature of the product of such an evolution, namely rasa ? The third point, what according to Bharata, is the character of the audience, sumansa preksaka, as Bharata calls them. The fourth question is what is this paka, or bhavana, as Bharata calls it, which through an evolving process, brings into existence, rasa. In Ch. II, an analysis has been made of the vibhavas, which coming in contact with the sthayi-bhavas, makes possible the emergence of Rasa. An attempt has been made in chapters four and five to find out how it is that the aesthete or the Rasa enjoyer must be both sumanassa and preksaka. The necessity of the aesthete being sumanassa preksaka has been the subject-matter of discussion in chapters four and five ; the methodology of how to achieve it, will be discussed in fuller details in this chapter and the next. So also, it will be attempted here to explain the nature and the character of the ideal aesthete, and what is the essence of aesthetic enjoyment. The concept of paka has deeply coloured the outlook of the exponents of Rasa theory. It is so because paka or bhavana occupies a very prominent place in Bharata's exposition of the theory of Rasa.

I

It has been noticed in Ch. V, how Sattva-suddhi leads to somanassa as well as to preksakattva. It must have been noticed further that while somanassa pre-supposes a vrittisarupa (Yoga-sutra I. 4), preksakattva is that of one, who is swarupa-avasthita (Yoga-sutra I. 3). The vritti-sarupa is possible, when viksepa is predominant. At this moment, the purusa becomes identified with vrittis, "I see", "I hear", "I decide", or "I undecide"; "I" is throughout common. The essence of this sense of "I" is this Purusa, who alone sees. The seer Purusa or the drasti purusa is of the nature of caitanya. The visaya or the world of sense is made manifest, when this caitanya is reflected in the buddhi. Whatever is made manifest, or becomes the subject-matter of knowledge, is drsya. In this sense, sabda, sparsa, rupa, rasa and gandha are all drsya. Caraka has called them ahara. Bharata has called sabda and rupa vibhavas.

In any kind of knowledge of visaya, "I" is the knower, the receptor, the cogniser. The citta with the indriyas is the instrument or organ of knowledge; the visaya or the objective world is drsya or ahara. But it should be clearly understood that though the citta might be the receptor or karana in the knowledge of visaya, the citta might itself become in certain circumstances, drsya or the visaya. The constituent of the citta is abhimana, rooted in one's asmita. The knowledge of visaya, which is of this citta, is thus nothing but the diverse manifestation of this abhimana. But if the citta be perfectly still, the ahamkara or abhimana manifests itself. If there be only the manifestation of ahamkara, then its vikara, the caittik visaya-jnana becomes the subject-matter of knowledge. At such a moment, the citta, which knows visaya, becomes drsya, and ahamkara or pure abhimana becomes the cogniser, or the knower, or drsta. Again, when abhimana is mastered, and there is resting in the purified form of "ahamasmi" or sasmita-dhyana, then abhimanatmaka ahāmkara becomes separable as drsya. At this moment, the sense of "ahamasmi" or buddhi becomes of the nature of jnana. But this buddhi is found to be of the nature of jada, and subject to vikara. When the purusa by samadhi-prajna comes to know the nature of buddhi, then there is viveka-jnana. This is paurusa pratyaya. When this viveka-jnana becomes thorough, and becomes extremely attenuated

because of para-vairagya or in other words, there is no trace whatsoever of this asmita of ahamkara, then the drasta purusa is known as kevala or swarupastha. At this moment, the buddhi becomes separable, and as such, visible. In this way, everything from buddhi onwards, becomes drsyam or the subject of cognition.

It must have been noted from the above analysis that the control of citta is necessary, before there can be the appearance of abhimaṇa. So also the control of abhimaṇa is necessary, before there can be the appearance of buddhi. So also the mastery of buddhi leads to purusa pratyaya. At every stage, there is a steadfast control of the disquiet and disturbances, which makes possible the passage to the next higher stage.

This emphasis on the serenity and calmness of the contemplative yogic mind is also the criterion of health in Caraka-Samhita. Caraka is never tired of repeating that a perfectly balanced body is in perfect health. In Sarirasthanam 2, 39, 43, 45, Caraka writes,

prajnaparadho visamastadartha hetustritiya parinama-kala
sarva-mayanam trividha ca santvijnarthakala sama-yoga-
Jukta.

daivam pura yat kritam ucyate tat tat parusam yat-tviha
karma dustam
pravritti hetur—visama sa drista nirvritti—hetustu sama
sa eva.

naro hitahara-vihara-sevec sameeksyakaree visayaesva-sakta
data sama satyapara ksamavanapta sevec ea bbavaty

roga.⁽²⁵⁾

Cakrapanidatta in commenting on this writes, pravrittihetu
 riti roga-pravritti-betu. visama iti adharma-roopam dalvam,
 roga-janakasca purusakara. Samastu dalvam dharma-roopam,
 roga-paripanthec ca purusa-kara. "pravritti-hetu" ityanena
 samsara-pravritti-hetu-riti, tatha "nivritti-hetu" ityanena
 moksa-hetu-ritica varnayanti. In explaining, "data sama",
 Cakrapanidatta writes, sama iti bhutesu sama-citta. Mm.
 Gangadhara Kaviraja explains Caraka's ideal man, who is
 not swayed by passions-as "asakta anasakta san sameeksha
 samyak karyakarya hitahitavena kastavyam drstva kartum

seelam yasya sa sameeksha-karee, data siddana-seela, sama sama darsee sarva-bhutesu, satyapara satya-vagadikriya, ksama-van, aptopasevee guru-vriddha siddha maharsyadi sevee a-rogee bhavateeti driham.

It need not be emphasized how sama is at the root of the concept of health in both Caraka and Susruta. In Sutra-sthanam I. 25-7, Caraka writes,

ityuytam karanam karyam dhatu-samyam-ihocyste
dhatu-samy-a-kriya cokta tantresya-sya proyojanam
Kala—budheendriyarthanam yoga mithya na cati ca
dwayasrayanam vyadheenam tri-vidho hetu-samgraha
sariram sattva-samjnamca vyadhinam asrayo mata
tatha sukhanam yogastu sukhanam karanam sama.⁽²⁹⁾

Caraka speaks of the necessity of achieving this balance in both body and mind. It has already been noted in the analyses of the vyabhicharibhavas, apasmara and unmada, how the seat of derangement might be simultaneously, body and mind. Caraka is emphatic in holding that the samayoga of kala, buddhi and indriya is the cause of all happiness and bliss. In Sutra-sthanam 7. 23, Caraka once again speaks in praise of sama,—sama sarva rasam satmyam samadhator prasasyate. He writes further in Sutra . 7. 23,

Sama-pittanilia kapha kecid garbhadi manava
drsyante vatala kecit pittala slesmalastatha
tesam anatura purvam vataladya sada-tura
desa-nusayeta hyesam deha-prakriti-ruccyate.⁽²⁹¹⁾

Those in whom, vata, pitta and kapha are evenly balanced, are in health, those in whom, one of these, is dominant is always diseased. Caraka here speaks of the Patanjala concept of anusuya. It has already been noticed in Ch. VI how the concept of vasana in Bharata's Rasa-analysis is very close to this Patanjala concept of anusuya. In Sutra-sthanam 16. 13, Caraka speaks again of the necessity of achieving bodily samya through the use of appropriate food and drink. Caraka writes,

jayante hetu-vaisamyad—visama deha-dhataba
hetu-samyat samastesam swabhoparama sada.⁽²⁹²⁾

It has been noticed in Ch. II that just as bodily balance is to be achieved through appropriate food and drink, so also mental balance is to be achieved through appropriate sight

and sound, which are equally good ahara, as the rest. Caraka writes that all efforts of the good physician should be directed to achieving this balance. In Sutra 16. 18, Caraka speaks,

jaabhi kriyabhir-jayante sarire dhatava sama.
Sa cikitsa vikaranam karma tad-bhisajam matam
katham sarire dhatunam vaisamyam na bhavcditi
Samanam ca—nubandha syaditartham kriyatc kriya.⁽²³⁾

The achievement of perfect bodily balance is thus the aim and objective of all good physicians.

Bharata's Rasa-concept is deeply influenced by this Patanjala analysis of balance and equipoise lying at the root of all happiness. In analysing, the nature of Rasa-realisation, Bharata writes, Yatha hi nana—vyanjanau sadhi-dravya—samyogad—rasa nispattir-bhavanti. Yatha hi—gudadibhir dravyair-vyanjanau sadhi-bhiseca sadabadya rasa nivartante tatha nana-bhavopagata api sthayino bhava rasattvam apnuvanti.⁽²⁴⁾ It has already been noticed in Ch. V, and shall be analysed in greater details in the present chapter, how the concept of paka or bhavana is typically Ayurvedic. The point which has to be emphasized at this stage is that Bharata must have been thinking of a very fine blending and harmonising of different ingredients, which enter into the preparation of food and drink. The broth would be spoilt if any of the ingredients be either in excess, or be deficient. The different combinations of these ingredients make for different kinds of rasas, but in each rasa, the ingredients which enter into its preparation must be perfectly blended. Abhinavagupta also interprets Bharata in this way. He writes in Abhinava-Bharati (G.O.S.) Vol. I. p. 289, vyjanam-upasecana-dravyam. tacca nana-tikta-madhura-eukra dibhebad-dadhi-kanjikadi. Ausadhaya-scinca-godhumadala-haridradaya. dravyam gudadi esam paka kramena samyog yojana-rupat-kusala-sampadyat-samyogad.⁽²⁵⁾ A few lines after this, Abhinavagupta again writes, paka-rupayana samyog-yojanaya tavat-aiaukiko raso jayate. Remembering this discussion of what Bharata and Abhinavagupta meant by paka, it should be noted that both of them emphasize the proportion and the appropriateness of blending which results in this vyjanana. In Vol. I. p. 288, Abhinavagupta speaks clearly of this inward requirement of all Rasas. He writes, tad-vibhavanam pradhanyadi-saundaryatisayakritamattamit-yadya rplta-anubhavavargastu tadanujayec. evam dravya

pradhanye chodaharyam kntu sama-pradhanya eva rasa-swadasyot-karsa. What does Abhinavagupta mean by sama-pradhanya as the soul of Rasa ? His context is Bharata's analogy of the preparation of soup and drinks. His requirement in such preparation is that ingredients should be properly selected so that they may perfectly blend.

If these be the raw materials and ingredients in the preparation of soups and drinks, so are the different bhavas the ingredients of rasa. Bharata says, nana-bhavopagata and sthayino bhava rasattvam-apnuvanti. In saying all these, the Muni has obviously in mind, two stages of rasa evolution. First, how the sthayi-bhava, proceeding out of vasana, and already present in the reader, is stimulated by vibhavas, anubhavas and vyabhicharibhavas. Secondly, by what process or mechanism, sthayi-bhava, which is still a bhava, and as such, dominated by rajas and tamas, becomes a rasa ? The vibhavas being of the nature of ahara (Ch. II) replenish the mind, as food and drink replenish the body. These vibhavas, when taken in through eyes and ears, as drsyā and sravyā, give rise to certain anubhavas and vyabhicharibhavas. The vibhavas, thus aided and supported by these anubhavas and vyabhicharibhavas, feed the mind, and in so feeding, stimulate the sthayi-bhavas, already present in a latent form in the soul. It should be clearly recognised that sthayi-bhavas are the manifestations of vasana. The Vedanta and the Samkhya equally hold that vasana is again the manifestation of samskara, which is present and transmitted through the ativabika or suksma deha (see also Ch. VI).

It need not be emphasized how sthayi-bhavas in so far, as these are bhavas, differ in essence from rasas. The use of the word "sthayi" with reference to such bhavas, as rati, hasa, indicates the presence in them of certain disturbing and disquieting elements. These being still confined to the plane of bhava, must necessarily be dominated by disquiet to which all men are subject. The mere fact that sthayi-bhavas had been stimulated by appropriate vibhavas, anubhavas and vyabhicharibhavas, will not turn these sthayi-bhavas into rasas. For sthayi-bhava, even when stimulated, is still a sthayi-bhava, sharing in the disquiet and disturbance to which all such bhavas are subject. This would require the sthirikarana of sthayi-bhavas. In order to make this possible, it is absolutely essential to find out the causes of disquiet and disturbances in all bhavas.

II

The ideal aesthetic state is characterised by certain qualities, which require close and careful scrutiny. It is, as Bharata says in G.O.S. vol. III. p. 188, characterised by equal attentiveness to everything, or samarata. It is, as Abhinavagupta says in G.O.S. vol. I. p. 288, marked by equal dominance of all the ingredients, sama pradhanya eva rasa-swadasyo-tkarsa. It is the meeting point of ksara and aksara purusas in the Bhagvad Gita (15-16-17). It is the null-point of prana and apana in the Tantras. It is the madhya-bindu in the Yogic practice. Here is the meeting point of jnana and bhava, of knowledge and emotion. Here sat and cit are blended together in perfect harmony, making possible the bursting out of ananda. (Suddha-sattva is such an ideal, perfectly equiposited state. Rasa-enjoyment which is of one who is suddha-sattva, is thus made possible by the achievement of perfect balance and harmony.)

The concept of this perfectly equipoised and balanced state of the soul, marks the peculiar character of aesthetic experience. The Greeks also hold similar views about the nature of this kind of experience. At such a moment, a perfect balance has been reached between reason, anger and desire (Plato-Republic 442-3; Phaedrus 255-6; Aristotle-Nicomachean Ethics. 1102b, 1117a). It should be remembered that these three qualities of the soul, correspond to sattva, rajas and tamas in Indian analysis. (The integration of the intelligence, the will and the desire on the metaphysical plane, makes the aesthetic experience important, and a variety of terms is used to describe the repose, produced by the equilibrium of these three powers or faculties. All the powers of the mind are brought into play, and their exercise procures a happy equilibrium. (Not aloof in indolence, but in the intense activity of contemplation, the mind, which knows truth and loves the good, delights in contemplating reality.) The whole mind is engaged in the presence of the object. The aesthetic experience is valuable not only because it is founded on joy in contemplating the real, but also because, love is acted upon by the object loved, and is in some way transformed to its image. A degree of compatibility, an affinity and approximation are pre-supposed, if there is to be this mirroring, this reflection of the super-natural or aprakrita

delight in the limited and essentially circumscribed prakrita self.

Those who deny the order of the universe by singling out obvious defects should be shown that the evil and the suffering in the world find their aesthetic justification in the order that maintains through distinctions, the harmony of the universe. A sinful soul in its punishment contributes to the beauty and order of the universe (De Vera Religione xxiii.44; De Musica VI. xiv.46—St. Augustine). Even the punishment of sin is beautiful since it is in order, and all that order is beautiful. As the beauty of a picture is increased by well-managed shades, which please by their order and not their form, so to the eye skilful enough to discern it, the universe is beautiful, even by reason of sinners, though considered by themselves, their deformity is a blemish.

The beauty of day is augmented by its comparison with night, a white colour is more beautiful when it is next to black, the hangman and the prostitute are necessary in a community, and the ugly parts of the body, are also necessary. So great is the power of wholeness, or samsa, that things which are not good in themselves please, when they are joined together and considered in their entirety. As black is beautiful in a painting, seen as a whole, so the conflict of the universe, with its conquerors, conquered and spectators, contributes to the beauty of the whole. As the antitheses of a discourse are agreeable, so too the beauty of things, results from contrasts. As the opposition of contraries lends beauty to language, so the beauty of this world is achieved by the opposition of contraries, arranged as it were by an eloquence not of words, but of things.

The passing of things does not break the beauty of the universal order. Nature has been ordered in such a way, that the weaker gives way to the stronger, the fragile to the more durable, the less powerful to the more powerful, the earthly to the heavenly and from this general dependence results the harmony of the whole (De Civitate Del. xii. iv). In the natural order, things appear and disappear, to make place for others, and as variety is one of the principal characters of beauty, the passing of things is beautiful, although of an inferior kind. Whatever perishes or ceases to be, does not affect the measure, beauty and order of the whole. In a discourse, each syllable and sound is born and

disappears, and beauty results from this succession. So too, creatures subject to change with the seeds of death in them, come and go, but in their passing, they linger as in a piece of music or a poem, and so contribute to the beauty of the whole. The whole course of the ages is like an exquisite poem, set off with antithesis, and the beauty of the completed course of time shall be finished like the grand melody of some ineffably wise master of song.

Any object whatsoever (and vibhavas are no exception), material or spiritual, individual or social, is constituted by numbers, relation of parts, proportion, harmony, equality and likeness, which seek to express unity, and in so far as this unity or samata is realised, the object is said to have more or less being. These aesthetic constituents identical with the ontological, enter into the metaphysical structure of the aesthetic object. With the articulation of these intelligible co-ingredients of the aesthetic object, it is possible to proceed to an investigation of what constitutes its beauty, because beauty is not something super-added, but is the shining out of all the elements, which enter into the intelligible structure of the aesthetic object.

The beauty of material object does not consist in greatness or size, nor the excellence of aesthetic experience in the peculiar character or intensity of the experience concerned. It consists on the other hand, in wholeness, produced by proportion and harmony of parts. Wholeness assumes deeper and deeper meaning, as the scale of being is mounted and progressively higher unity is realised by the higher grades of being. The soul of man with the added powers of knowing and loving, reveals a still higher unity, and hence more beauty. The soul has its own and proper beauty in each of its five stages—annamaya; pranamaya, manomaya, vijnanamaya and anandamaya—through which it mounts from beauty to beauty. In the first three stages, the soul takes successively higher attitudes towards matter or objects of sense; in the next two it deals with itself before it approaches God, and then abides in Him. In these stages, the soul acts beautifully of another, beautifully through another, beautifully about another, beautifully towards beautiful, beautifully in a beautiful, beautifully towards beauty, beautifully in Beauty (De Quantitate Animaæ. 1. XXXIII. 70; 2. XXXV. 79).

This self-sufficiency is then the standard of excellence in both Greek and Indian analyses. In Republic 387 d-e, Plato speaks of self-sufficiency as the greatest virtue : "that such an one is most of all men, sufficient with himself, and leads a good life". The idea is repeated in Menexenus, 247e. In Timaeus 33d, self-sufficiency is the mark of the good man, of God, and of the universe. Plotinus, following the Platonic tradition, speaks at length on this inward requirement of the Good or the One. Speaking of the "One", Plotinus in Sec. vi, writes, "The One (meaning perfect harmony or equilibrium) is the greatest of all things, not in magnitude but in power. For the natures also which are immediately posterior to it, are imitable in powers, and not in bulk. The principle of all things likewise must be admitted to be infinite, not because he is magnitude or number which cannot be passed over, but because the power of him is incomprehensible. For when conceived as intellect or God, he is more excellent than all these. And again, when by the dianoetic power, you equalise him with the one, or conceive him to be God, by recurring to that which is most united in your intellectual perception, he even transcends these appellations. For he is in himself, nor is anything accidental to him. By that which is sufficient to itself also, the unity of nature may be demonstrated. For it is necessary that the principle of all things should be most sufficient both to other things and to itself, and that it should also be most un-indigent. But everything which is multitudinous and not one, is indigent; since consisting of many things, it is not one. Hence the essence of it requires to be one. But the one is not in want of itself. For it is the 'One'." This sufficiency, this lack of indigence characterises the One, as it also does the aesthetic experience. Moreover, that which is many, is in want of as many things as it is. And each of the things that are in it, as it subsists in conjunction with others, and is not in itself, is indigent of other things; and thus a thing of this kind exhibits indigence, both according to parts, and according to the whole. If therefore, it is necessary that there should be something which is most sufficient to itself, it is necessary there should be the one, which alone is a thing of such a kind, as neither to be indigent with reference to itself, nor with reference to another thing. For it does not seek after anything in order that it may be, nor in order that it may be in excellent condition,

nor that it may be there established. For being the cause of existence to other things, and not deriving that which it is from others, nor its happiness, what addition can be made to it external to itself? Hence its happiness, or the excellence of its condition, is not accidental to it. For it is itself. Other things exist and are established on account of the One, through which also they, at the same time, subsist, and have their place in which they are arranged. For that which is Indigent is Indigent in consequence of aspiring after its principle. But if the One was Indigent of anything, it would certainly seek not to be the one, so that it would be Indigent of its destroyer. Everything however, which is said to be Indigent, is Indigent of a good condition, and of that which preserves it. So bhavas are Indigent of its good condition, and fulfilment in Rasa. Hence to the One nothing is good, and therefore, neither is the wish for anything good to it. But it is super-good. And it is not good to itself, but to other things, which are able to participate in it. Nor does the one possess intelligence, lest it should also possess difference; nor motion. For it is prior to motion, and prior to intelligence. For what is there which it will intellectually perceive? Shall we say itself? Prior to intellect, therefore, it will be ignorant, and will be in want of intelligence. In order that it does not follow, however, that it is sufficient to itself, it does not follow, however, that because the One does not know itself, and does not intellectually perceive itself, there will be ignorance in it. For ignorance takes place, where there is diversity, and when one thing is ignorant of another. That however, which is alone neither knows any thing, nor has any thing, of which it is ignorant. But being one, and associating with itself, preserves the one, to adopt to it an association with itself".

The emphasis on Wholeness has been brilliantly upheld in recent years by Hegel. Hegel retained a belief in the unreality of separateness; the world, in his view, was not a collection of hard units, whether atoms or souls, each completely self-subsistent. The apparent self-subsistence of finite things appeared to him to be an illusion; nothing, he held, is ultimately and completely real except the whole. But he differed from Parmenides and Spinoza in conceiving the whole, not as a simple substance, but as a complex system, of the sort that we should call an organism. The

whole, in all its complexity, is called by Hegel, "The Absolute".*!

This self-sufficiency in Plato, wholeness in St. Augustine, One in Plotinus, all emphasize the perfect freedom and unmotivated nature of the experiencing aesthetic soul. It is useful to remember that this concept of self-sufficiency, or wholeness is the same as the concept of sama in Patanjali speculations. To be one, and to reach this sama or balanced state means the same thing. The highest perfection of Rasa lies in achieving this sama, for Rasa means to be at One with oneself. It is necessary now to consider the implications of the concept of sama in Indian philosophy and its bearing on Rasa-speculations in particular.

III

Before entering into a discussion of the mechanism of achieving this balance, it would be profitable to find out how extensively this concept of sama dominated Indian thought in its diverse manifestations. It is the concept of sāmarasya in the Tantras ; it is jivan-mukta in the Yoga : it is the concept of sunya in the Lankavatara-sutra. It is the Yuganaddha in Tantric Buddhism ; it is once again the concept of ideal balance struck between prajna and upaya. It is what the Gita says, nirdosa, which as sama characterises the god-head himself. It is the awakening of Kundalini, which means attainment of a state of ideal bliss.

It should be clearly recognised that at the core of all aesthetic experience, there is a sense of perfect balance, an attainment of a state of mind, which is not committed to any particular attitude, or point of view, but enjoys a god-like freedom, and comprehension. This freedom arises not out of an exclusiveness, but out of a comprehension, which includes within its orbit, the whole range of human

* Two things distinguish Hegel from other men who have had a more or less similar metaphysical outlook. One of these is emphasis on logic : It is thought by Hegel that the nature of Reality can be deduced from the sole consideration that it must not be self. The other distinguishing feature (which is closely connected with the first, and in which all students of Rasa are interested, vide Ch. X), is the triadic movement called the "dialectic".

experience. The Indian analysis of the concept of sama is very similar to the Platonic self-sufficiency, and the concept of one in Plotinus.

The Hathayogi who rouses Kundalini gains various occult powers (—siddhi) and enjoyment thereby. At every centre to which he leads kundalini, he experiences a special form of bliss (—ananda) and gains special powers (siddhi). If he has vairagya for these, he carries Her to the Siva of his cerebral centre, and enjoys the Supreme Bliss, which in its nature is that of liberation, and which when established in permanence, is liberation itself on the loosening of the spirit and body. She "who shines like a chain of lights"—a lightning flash—in the centre of his body is the "Inner Woman". "What need have I of any other woman? I have an Inner Woman within myself?" The Vira ("heroic") Sadhaka, knowing himself as the embodiment of Shiva (—Shivo ham), unites with woman as the embodiment of Sakti on the physical plane. The Divya Sadhaka or yogi unites within himself his own principles, female and male, which are the "Heart of the Lord." It is their union which is the mystic coition (—maithuna) of the Tantras. There are two forms of Union (Sāmarasya)—namely, the first, which is the gross (sthula), or the union of the physical embodiments of the Supreme Consciousness; and the second, which is the subtle (suksma) or the union of the quiescent and active principles in Consciousness itself. It is the latter which is liberation. The Hathayogi who gains these various occult powers by the arousal of Kundalini, experiences a form of bliss, which is also granted to the Rasa-enjoyer. Both kinds of pleasure arise out of a sense of perfect balance and harmony.

In the Yogic practice, this bliss is said to be enjoyed at the Sahasrasara. "Well-concealed and attainable only by great effort, is that subtle "void" (sunya) which is the chief root of liberation" (Sat-Cakra-niroopanam. v. 42). In Parama-siva are united two forms of Bliss (Ibid. v. 42)—namely Rasa or Paramananda Rasa (that is, the bliss of Moksa) and Virasa (or the bliss, which is the product of the union of Siva and Sakti). It is from the latter union there arise the universe and the nectar, which floods the lesser world (ksudra-brahmada), or the body. The ascetic or yati of pure mind is instructed in the knowledge, by which he realises the unity of the Jivatman and the Paramatman

(ibid. v. 43). It is "that most excellent of man, who has controlled his mind" (nlyata-nija-clitta)—that is, concentrated the inner faculties (antahkarana) on the Sahasrasara, and has known it,—who is freed from rebirth, and thus attains moksa (Ibid. v. 45). He becomes Jivan-mukta, remaining only so long in the body as is necessary to work out the Karma, the activity of which has already commenced—just as a revolving wheel will yet run a little time after the cause of its revolving has ceased. It is the Bhagavati Nirvana-Kala, which grants divine liberating knowledge,—that is Tattva-Jnana or the knowledge of the Brahman (Ibid. v. 47).

The Kundalini represents the dormant Sakti of an individual, through the exercise of which man enjoys the highest bliss. The Kundalini in her progress upwards, absorbs in herself, the twenty-four tattvas, commencing with the gross elements, and then writhes Herself, and becomes one with Parama Siva. This is the maithuna (coition) of the Sattvika-pancha-tattva. The nectar which flows from such union floods the Ksudra-brahmanda or the human body. It is then that the Sadhaka, forgetful of all in this world, is immersed in ineffable bliss. In the Chintamanistava, attributed to Shri Sankaracharyya, it is said, "This family woman (Kundalini) entering the royal road (susumna), taking rest at intervals in the secret places (cakra) embraces the Supreme spouse, and makes the nectar to flow in the Sahasrasara".

Abhinavagupta in Tantraloka vol. 4. pp. 151-65 (Kasmir Sanskrit Series), speaks at length on this perfectly balanced state or Samyavastha. On p. 151, speaking of prana, Abhinavagupta writes, nanu pranesya param tattvam pratyupayattvamastheeti pragupakrantam tattad-anabhil-dhaya tadasrayana sristi-samharadeenameva swarupam ucyate. He speaks of the counter-balancing apana in p. 155, and discusses the regions which are dominated by apana. But the Lord's seat is beyond the conflict of prana and apana, and speaks of a state of perfect calm and equipoise. Abhinavagupta writes in p. 161, of the different nadis, which are perfectly balanced and equipoised.

Dasa mukhya mahanadi
Poorayennesa tad-gata
Nadyatara srita nadi
Kraman-dehe sama-sthiti.⁽²²⁾

Mukhya iti pradhana taduktam,

Ida ca pingala calva susumna ca tritecyika
gandharec hasti-jivha ca poosa calvarisma tatha
alambusa kuhooscalva sankhinee dasamee smrita
eta prana vaha prokta pradhana dasa nadaya.

Speaking of this ideal balanced state, Abinavagupta writes,
nanu jodi namayam dasa nadeerakramya vartate tavatasya
kimayat jena desadhatvam ucyate ? Ita-samkyaha—

astasu dig dalesvesa
kraman-stad-dikpate kramat
Cestitanya-anukurbana
raudra saumyasca bhasate.

Abhinavagupta's reference to raudra and saumya as comprehending the universe reminds one of Susruta's agni-somatmakam jagat. Abhinavagupta unmistakably points out this ideal state of unified splendour, which underlies all duality. He writes,

padmesyastadalasyathama tan-madhye bhoga-bhuk-sada
sam-sthita sarvago pyasmat karanat supratecyate
Jenasu visayan drista vicarayati sa daram
soka kroдра visado ba vismayastapa eva ca
harsa bavyatha samcintya hrdayennaiva bhavyate.⁽²⁷⁾

evamasya sarvatra samyena avasthane p1 mukhyaya vritya
nadee-traya eva caiva. This samya-vastha is then the state
from which the whole creation sprang. It would be profitable
to mention here how Abhinavagupta looks at soka and
kroдра as opposites, a question which would assume great
importance in Ch. XI.

The perfect enjoyer is delicately balanced; and is completely free. He is pre-eminently enjoying the bliss of delight. In Tantraloka Vol. 4, pp. 167-68 Abhinavagupta discusses the visuva, or null-point, where the perfect balance is reached. In Vol. 4 Ahnika. 6, p. 167, Abhinavagupta writes,

visuvad-vasare prata Samsam naleem sa madhyaga bametarodak-savyamgair yabet samkranti pancakam. evam kseenasu padona catur dasasu nalisu	200
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madyahne daksa visuva	
nav a prana satcem vahet	
daksa-daganyo dag daksai	
puna samkranti pancakam	202
navasu satamckalkam	
tato visuvad uttaram	
pancake pancake ateete	
samkranter visuva-vad bahi	203 ⁽²²⁶⁾

In explaining "visuvadvasare", Abhinavagupta writes it is the achievement of balance, or perfect equipoise of day and night—"ratridina—samyatmani". Of the twelve samkrantis, or equipoises, one is mesa-samkranti at midnight, and the other is tula-samkranti at mid-day. The periods between mid-day and mid-night, and mid-night and mid-day are divided into five parts, so that there are throughout the day, twelve samkrantis or null-points, Abhinavagupta writes in pp. 169-70.

etaccha daksa visuvad dinodaya abhipraycna
daksinad uttaram yati uttarad daksinam jada
daksinottara samkranti sa caivam sam-vidheeyate.
daksinasyam yada nadyam samkrametu yedottaram
yavad-ardham tu tatrastham madhyenottarato bahet
tavattu visuvat proktam uttaram too-ttarayane.
uttarad-daksinasyam tu samkraman sa varananc
yavadardham bahct-tatra adho dakaInato bahet
visuvad-daksinam tavad-daksinayanajam priye. ⁽²²⁷⁾

Abhinavagupta holds that these samkrantis are of the nature of visuva : samkrantiriti visuvad-rupa. Again, he writes, as he speaks of visuva in everyday life.

evam ratra - vapcetyavam	
visuvad dvatasat - samat	204
arabhayahar nisa-vriddhi	
-hrasa - samkrantiyo - apyasan	⁽²²⁸⁾

These samkrantis represent the null-points, where perfect balance and equipoise have been reached.

These null-points are to be reached through the pranayama. All beings mutter the ajapa gayatri, which is the expulsion of the breath by Haṅkara, and its inspiration by Saṅkara, twenty-one thousand six hundred times a day. Ordinarily, the breath goes out to a distance of twelve

fingers' breadth, but in singing, eating, walking, sleeping and coition, the distances are sixteen, twenty, twenty-four, thirty and thirty-six breadths respectively. In violent exercises, these distances are exceeded, the greatest distance being ninety-six breadths. Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. Puraka is Inspiration; and rechaka is expiration. Kumbhaka is the retention of breath between these two movements. Kumbhaka is according to the Gheranda Samhita of eight kinds; Sahita, Suryya-bheda, Ujjayi, Shitali, Bhastrika, Bramani, Murchha and Kevali. Pranayama similarly varies. Pranayama is the control of breath and other vital airs. It awakens sakti, frees man from diseases, and produces yogic detachment from the world, and bliss. It is of varying values, being the best (uttama) where the measure is twenty; middling (madhyama) when at sixteen, it produces tremor; and inferior (adhama), when at twelve, it produces perspiration.

Closely associated with the concept of Samarasya is the analysis of sat-cakra-bheda, very frequently discussed in the Tantras. The piercing of the six Cakras is one of the most important subjects, dealt with in the Tantras. The jivatma in the subtle body, the receptacle of the five vital airs (pancha prana), mind in its three aspects of manas, ahamkara and buddhi, the five organs of action (panca karmendriya), and the five organs of perception (panca-jnanendriya) are united with Kula-kundalini. The kandarpa or the kama vayu in the muladhara, a form of Apana vayu, is given a left-ward revolution, and the fire which is round the Kundalini, is kindled. By the vija "Hung", and the heat of the fire, which has thus been kindled, the coiled and the sleeping kundalini is awakened. She who lay asleep around svayambhu-linga, with her coils, three circles and a half, closing the entrance of the brahma-dvara, will on being roused, enter that door and move upwards, united with the jivatman.

In this upward movement, Brahma, Savitri, Dakini-sakti, the Devas, vija and vritti, are all dissolved in the body of kundalini. The Mahimandala or prithvi is converted into the vija "hang" and is also merged in Her body. When Kundalini leaves the muladhara, that lotus which, on the awakening of kundalini had opened, and turned its flower upwards, again closes and hangs downwards. As

Kundalini reaches the svadisthana-cakra, that lotus opens out, and lifts the flower upwards. Upon the entrance of Kundalini, Mahavisnu, Mahalaksmi, Saraswati, Rakini Sakti, Deva, Matrikas and Vritti, Valkunthadhama, Golaka, and the Deva and Devi residing therein are dissolved in the body of kundalini. The prithvi or "earth", vija or "hang" is dissolved in apas, and apas converted into the vija "vang" remains in the body of kundalini. When the Devi reaches the manipura cakra, all that is in the cakra merges in her body. The varuna vija "vang" is dissolved in fire, which remains in the body of the Devi as the vija "rang". This cakra is called the Brahma-granthi. Kundalini next reaches the anahata cakra, where all which is therein, is merged in Her. It is to be carefully noted that the emergence of Kundalini from the muladhara cakra, is made possible by the perfect unison in this cakra. So also the emergence of Kundalini from the Swadhistana Cakra is made possible by the perfect mingling and attainment of balance among Mahavisnu, Mahalaksmi, Saraswati, Rakini Sakti, Deva, Matrikas and the Kundalini. It is also the case with Brahma-granthi, where a balance and a synthesis are struck among even a larger number of factors, which come into play. Kundalini next reaches the anahata cakra, where all which is therein, is merged in Her. The vija of tejas, "rang" disappears in vayu, and vayu converted into its vija "yang" merges into the body of kundalini. This Cakra is known as "Visnu-granthi". Kundalini then ascends to the abode of Bharati (or Saraswati) or the Visuddha-cakra. Upon her entrance here, Ardhanareeswara, Siva, Sakini, the sixteen vowels, matra, etc. are all dissolved in the body of Kundalini. The vija of vayu, "yang" is dissolved in akasa, which itself being transformed into the vija "hang" is merged in the body of Kundalini. Piercing the talana cakra, the Devi reaches the ajna cakra, where Parama siva, Siddha-kali, the Deva, guna, and all else therein, are absorbed into Her body. The vija of akasa, "Hang" is merged in the manas cakra, and mind itself in the body of Kundalini. The ajna-cakra is known as Rudra-granthi. After this cakra has been pierced, Kundalini in her motion, unites with Parama Siva. As she proceeds upwards from the two-petalled lotus, the niralamba puri, pranava, nada etc. are all merged in Her.

The Kundalini has thus in her progress absorbed in Herself, the twenty-four tattvas, commencing with the gross

elements, and then unites Herself, and becomes one with Parama Siva. This is the maituna or coition of the Sattvika-panea-tattva. The nectar which flows from such union floods the ksudra-brahmada, or human body. It is then that the sadhaka, forgetful of all in this world, is immersed in ineffable bliss.

In the Yoga-sutra II. 49, Patanjali speaks of pranayama, which means that there is separation or vleeheda of swasa and praswasa. Three types of pranayama are referred to by Patanjali. Inhalation without exhalation is purakanta pranayama, as exhalation without inhalation is rechakanta pranayama. Whatever the pranayama be, this separation of the two movements is the soul of pranayama. In Yoga-sutra, III. 50, Patanjali writes, bahya-bhyantara-stambha-vrittir-desa-kala-samkhyabhi paridristo deergha-suksma. The Vyasa-bhasya explains the sutra as yatra praswasa-purvako gatyabhava sa bahya, yatra swasa-purvako gatyabhava sa abhyamtara, triteeyya stambha-vrittir yatru-bhaya bhava sakrit prayatnat bhavati, yatha tapte nyastam-upale jalam sarvata samkochamapadyeta tatha dwayoryugapad-bhavatyabhava iti. The gatyabhava, or immobility in the cases of bahya and abhyantara corresponds to rechaka and puraka, though these two are not strictly alike. In Kumbhaka, there is on the other hand, absence of both reehaka and puraka. The Vyasa bhasya writes of stambha as dwayor-yugapad-bhavatyabhava. Explaining the nature of kumbhaka, it is said,

na rechako naivaca poorako-atra nasapute sansthitam
vayum
suniscalam dharayet kramena kumbhakhyametad
pravadanti taj-jna.⁽³⁰⁾

The efforts leading to stambha-vritt are of the nature of contraction of internal organs. When perfect contraction of internal organs has been achieved, it will make possible ruddha-swasa, or suspension of breath. There is neither rechaka nor pooraka. At this moment, prana and apana have reached a balance in the nabhi-kanda. The nectar from the thousand petalled lotus, or sahasrasara overflows and floods the whole being of man.

These different ways by which suspension of breath can be achieved in the Hathayoga, are known as mula-bandha (contraction of anus), udeeyana bandha (contraction

of stomach), and jalandhara bandha (econtraction of trachea). The khecharee-mudra is also of this nature. The tongue being pulled out, gradually lengthens. This lengthened tongue is then pressed against the brahma-talu, or nasopharynx. The snayus or nerves in this region being thus pressed, the yogi becomes ruddha-prana. These methods thus help the nerves to be suffocated and immobillsed, or niruddha ; It leads to a suspenslon of breath, and suspension of prana as well. This is what is known as prana-rodha, achieved through hatha or by foree. This alone will not lead to clta-rodha, but is nevertheless, a great help in that direction.

After the continued practice of bahya and abhyantara pranayama, there is the first beginnng of stambha. This stambha-vrltti results naturally out of the continued practice of bahya and abhyantara pranayamas and ls in sense, a synthesis of the two. Great efforts are to be made in finding out the balance, for stambha can hardly be achieved at the end of puraka or of rechaka. Such balance being very difficult to arrive at, stambhas are infrequent at the initial stages. But by continued practice, when balance or stambha becomes more usual, then there is a sattvic manifestation and glow, leading to infinite happiness and bliss. It is needless to emphasize that stambha in pranayama corresponds to the concept of sama in the phillosophie analysis, as also the concept of Samarasya in the Tantras.

It should be clearly recognised that the Bhagavad-gita highly praises the attainment of the rounded perfection, this state of sama. The Gita identlifies thls perfectly calm and tranquil state with Brahma Himself. In Sannyasa 5. 19, the Gita writes, nirdosam hi sama Brhma. This state of Brahmahood is only attainable by those, wbose minds are perfectly balanced, calm and composed.

ihalva tair-jita sargo jesam samye sthitam manas
nirdosam hi samam brahma tasmad brahmani to
sthltam.⁽²²⁾

The Samkara-bhasya explains the sloka as, saiva jeevad-bbireva tai sama daralbhi-panditair-jito vaseekrita sargo jauma. jesam samye sarva-bbutesu brahmani samabhavet sthitam niscallee-bhutam mano-antarkaranam nirodosam.⁽²³⁾ The Samkara bhasya goes on, ata saman brahmaikam ca, tasmad brahmanyeva to sthltha-stasmanna dosa-gandhamatram.⁽²⁴⁾

tam-sprisati, dehad - samghatatma - darsana-bhimanabhavat. Such an equipoise is beyond all dosas and gunas. The Ramanuja bhasya explains this samya as, jesamukta-reetya sarvesvatmasu samye sthitam manas, nirdosam hi, samam brahma prakriti samsarga-dosa-vijuktaya samam-atmavastu hi brahma. Ramanuja says further that to attain this harmony with oneself is like resting in Brahma, to rest in Brahma is to be the master of the world; atma-samya sthitasved-brahmani sthita eva te; brahmani sthitireva hi samsara-jaya: atmasu jnanaikakarataya samyamevanusandhana mukta evatyartha.

This concept of sama is again exactly the same as the concept of jivan-mukta. According to Abhinavagupta, there are three classes of souls: those assimilated to the supreme (paramukta), those united to him in his manifested state (aparamukta), and those still in the body (jivan-mukta). The delivered soul becomes one with the supreme, since it is admitted that "there is nothing distinct from the redeemed to which he should offer praise or oblation." (Paramarthasara. p. 51). The delivered soul at this stage becomes the same as the Supreme, or has attained perfect harmony with the Lord. The concept of jivan-mukta has been worked out at great length in the Amritec-karana-visranti, ulasa, 20, of the Ananda-kanda.

Srenu baksyami devesi : jivan muktasya laksanam
 Kamam krodham bhayam lobham madam moham ca
 matsaram 16
 manam lajjam kulam seelam kutsam dambham ca
 vancanam
 avidyam jadatam garbam seetam-usnam tatha
 atapam. 17

...
 maitree krita (pa) tatopeksa-madaitair-manditasaya
 chikamusmika-sukhaprapti karya viraktadhee 20
 nitya-nitya—vivekajno hyantara karana nigraha
 Jara-marana heenasya siva-samarasatmya van 21
 Jivan—muktasya vilneya steerna-samsara sagara
 deva daityadibhi bandyassa sevyassa guroo-sisava 22.

 na kevalamarattvacca na sivattvad bhavet-tatha
 tad dvayor malanacca syajjivanumukti-riyam
 smrita.¹⁰⁴⁾ 27.

Jivanmukti is thus the union of amarattva and sivattva. It is the enjoyment of the bliss of emancipation, while still enmeshed in the flesh. This concept of jivan-mukta is not essentially different from the analysis of this concept in Bhatta Kallata's Spanda-karika.

At the beginning of the third nisvanya, speaking of Jivan-mukta, Bhatta Kallata writes,

tena sabdarthacintasu
 na savastha na ya siva
 bhoktaiva bhogya bhavena
 sada sarvatra samsthita
 Iti ba yasya samvritti
 kridatvena khilam jagat
 sa pasyan satata yukto
 Jivan mukto na samsaya.⁽³⁰⁵⁾

By "jasya samvritti" is meant the awareness of the Jivan-mukta purusa. This samvritti is of the best sadhaka. Kallata writes, explaining the nature of Jivan-mukta, that such a man is steadfast or samahita in all circumstances. Samvritti, samyak jnanam sa satatam avyavadhanena sarvovastusu "yukta" samhita, ukta-vaksyamaneno-padesadrsa swabha-bela pariseelana apramattalika-gramanasa so jeevom" niyata-dehadhikaranam prannam dharayam eva "mukta" sarva-vyapaka-sarvatmaka-swarveswara - swatantra - swaswabhava-ahamkara pratipatti dardyena jañmadi virodhat niskranta parameswara eva samvritta. Such a man looks at the infinite variety of the world, so rich in vibhavas, but is not in the least disturbed, and is completely detached. "akhilam asesam ananta vastu-vyakti-vicitram jagat, viswam "kriddatre" swa-nirmita-caracara-bhava · kridanakopacarita-leelamatralaya pasyam vibhayan. To ordinary men and women, things of every day life are either a source of riotous pleasure or of pain. But the Rasa-enjoyer is neither held by the objects of sense, nor does he renounce them. He is according to Kallata, "yatha kassid kreeda-para swaparikalpitai bhaya krodhadi karanabhuta-bhava-praticchandakai kreedam tad-yathatmya-vedittvat bhayadi-vikara-kalusyam managapi napadyate, taithava bhavanam swa-swabhavasakti-vijrimbhita-matra taya, yathatmyavedee san managapi vikritim na apadyate. Evam sarvam kreedatvenaiva pasyam jeevanneva mukta. The Rasa enjoyer like the Jivan-mukta purusa, sees everything, but he is, at the same time, able to

stand aloof from the spectacle or the vibhavas, like a detached spectator.

This concept of balance and perfect equipoise, as developed in the Yoga, the Tantras, as also in the Bhagavad Gita, is the same as the concept of Sunya in the Lankavatara Sutra. The Lankavatara Sutra states that the difference between the wise and the ignorant is that the former are free from the Viparyasa, while the latter are not. Viparyasa literally means "inversion" or "error"; it means imagining things as they are not, taking error for truth. The wise not hampered by the imagination, see that the world is like maya, and has no reality, but at the same time, they know that it is there, that it is not pure nothingness. It is because that the wise have gone beyond the relativism of being and not being. The waters of the Ganges are not visible to the Preta, but since other people see them, they cannot be said to be non-existent. In a similar way, the wise have a correct view of things, for they are free from errors in their perception of an objective world, which exists only in relation to their own mind. An objective world is really an error or bhranti, in so far as it is discriminated as existing externally and individually. Or it may be seen that an external, particularised world is an illusion as long as the ignorant are liable to break through the fetters of vikalpa, wrong discrimination and motivation; whereas to the wise, the phenomenal world is true in its suchness (tathata). What therefore, is an error to the one is truth to the other, because the latter is entirely free from all form of discrimination (sarva kalpana virahita).

Lankavatara Sutra holds that the objective world is an error; there is nothing real about it; it is maya, it is empty or sunya. But this does not mean that it is altogether non-entity, and merely a vast expanse of vacuity. The world, even if it be an error, is there to the wise as well as to the ignorant, but the wise know that it is of an illusive nature and in this cognition, they are neither perverted nor unperverted; they just see it in reality as yatha-bhutam. They perceive the world as it truly is. And while they do this, the world or what is regarded as such by the ignorant, is eternal, sasvata or nitya, and beyond the reach of every possible dualistic category. It is in this sense, that the Lankavatara declares, bhranti, sasvata bhrantis tattvam. "this world of error is eternity itself, truth itself". If the

wise, as the Sutra states, cherish even an incipient stirring of thoughts, rooted in discrimination or particularisation of forms and signs (*nimitta-laksana-bhedatra*), they are far from the reality and thought of supreme wisdom (*arya-jnana*), and the wise fall into the rank of the ignorant.

It however is to be remembered that the existence of this erroneous and confusing world makes it possible for the wise to cause a revulsion or *paravritti* in their minds and memory (*vasana*) accumulated since time immemorial. This narcotic effect manifested in so many aspects of consciousness, as *citta*, *manas*, *manovijnana* etc., causes it to differentiate as in a dream into subjects and successive appearances, and thus accepting them as *real* and finally to cling to them as to the truth. But, realising the illusive nature of these intellectual discriminations, the wise rise above them, and seeing them as errors, transmute falsehood into truth, phantasm into reality. And on account of this realisation, they realise that what confront them is neither reality (*vastu*) as imagined by the ignorant, nor unreality (*avastu*) as inferred by the unreflecting. The world is, such as it is ; it is neither existence nor non-existence, no such predicates are applicable to it, and for this reason what is to be termed an error (*bhranti*) for the ignorant is *Tathatā* (suchness) for the wise ; though this statement sounds paradoxical, or even irrational, the position of the Lankavatara Sutra will readily be comprehended, when the dualistic standpoint of total separation is abandoned, and the world is looked at as *yathabutam*, from its aspect of eternity (*nityata*).

In short, all such apparent paradoxes are designed to adjust our thoughts, *yathabutam*, to the actuality of existence, with which no ordinary rules of logic are compatible. To say "It is" is eternalism (*sasvatavada*) to say that "It is not" is nihilism (*ucchedabada*) ; and the object of Buddhist reasoning is to avoid both of these two antithetic views, and to lead one to the way of experiencing it in its inwardness as well as in its totality.

Any thought that permits of opposition or antithesis, such as *sat* and *asat*, *dharma* and *adharma*, is considered to be the outcome of discrimination (*vikaipa*) ; and so long as this is cherished, one can never realise the standpoint of pure idealism (*cittamatra*), and the *yathabutam* understanding of absolute oneness will never take place.

This concept of totality or rounded perfection which

lics at the core of all aesthetic experience, is again the subject matter of discussion in Kashmir Saivism. The Caitanya or Parama Siva is the Reality, which underlies as its innermost true self, not only every experiencing being, but also everything else in the universe, both separately, i.e. individually, as well as a totality, i.e. as the entire universe as a whole.

As the underlying reality is everything, and being in the universe, Parama Siva is one and the same in them all—undivided and unlimited by any of them, however much they may be separated either in time or in space. In other words, Parama Siva is beyond the limits of time, space and form, and as such, is Eternal and Infinite.

Again, as the underlying reality in everything, He is all pervading; and at the same time, He is also all transcending. That is to say, His nature has primarily a two-fold aspect—an immanent aspect in which He pervades the Universe, and a transcendental aspect in which He is beyond all Universal Manifestations. These immanent and transcendental aspects have already been discussed with special reference to visuddha-sattva in Chs. IV and V, and will be discussed once again in Ch. XI.

Indeed, the universe with all its infinite variety of objects, and means of experience, is nothing but a manifestation of the immanent aspect of Parama Siva himself. It has no other basis or ingredient in it. In the Pratyabhijna—hrdaya p. 8 (Kashmir Sanskrit Series), it is said, Sreemat Parama Sivasya puna viswarterna-viswatmaka—paramanandamaya—preksakaghanasya akhilam abdevalva sphurati; na tu vastuta awyat kimchit grahyam grahakam ba; apl tu Sree Parama Siva bhattaraka eva ithyam nana-valcitra-sahasrai sphurati.⁽³⁰⁶⁾

It must have been noticed that the experience of equalising the realisation of the two sides of the relation of Identity namely, "I am this", and also of what may be called possession—of one of the two sides as belonging to the other—is called the sad-vidya or shuddha vidya—the state of experience (or knowledge) in which the true nature and relation of things are realised.

Such an experience is possible in the shuddha-vidya state, and not in the previous ones, because in them latter, the "attention" of the Experiencer, is, as it were, one-sided, and as such full of imperfect longings. In the Sada Siva

Tattva, it is drawn chiefly, to the "I" side, while in the Iswara Tattva, the gaze is fixed principally on the "This" side of what constitutes the Aishvarya, i.e., the Lordly state of the Experiencer. There is, therefore, in these states, little chance of what may be called a comparison between the two aspects of the Experience, "I am this", and therefore realising both the contrast and the Identity, which there subsist between these two.

As another result of this realisation of contrast and of the experience of diversity-in-unity-and identity, the "This" of the Experience is now realised as not a pure undivided "this"- or a unit, but as a whole, i.e. on "All this". It is important to remember that the Experience arises in the Suddha-vidya state, because as the Experiencer has his attention—or what corresponds to it in a lower state—drawn equally to himself as the "I" of the Experience, and to the "this" as what we have called the object of the Experience, he naturally realises, on the one hand, some contrast between the "I", which is felt as an absolutely undivided Unity and the "This", which as the prototype of the multifariousness in the future universe of the sensible and psychical experience is seen as other than such a unity—as a something, which has in it at least the germs of diversity;—and on the other hand, feels that this is yet somehow one and identical with himself, as being really nothing else than his own experience.

In the Suddha vidya stage, a perfect balance has been reached between the two sides of Experience, "I am this". The excellence of shuddha vidya over Sada Shiva Tattva, or the Ishvara Tattva lies in that in Shuddha Vidya perfect balance has been reached; in either of the Sada Shiva Tattva, or Ishwara Tattva, the Experience is directed to one particular end. These last two lack the comprehension and rounded perfection of Shuddha vidya stage, and aesthetic experience or Rasa, having this comprehension and perfection, leaning to neither extreme, is more akin to the Shuddha vidya stage, than to either of the two others above enumerated.

Abhinavagupta's analysis of Rasa in G.O.S. Vol. I. p. 283, clearly follows his philosophic standpoint. Speaking of the excellence of Rasa, Abhinava writes, eka-ghana-soka-samviccarvane-hi loke asti, lokasya hrdaya-visranti-antara-yasunya-visranti-sareerattvat, avisranti-rupataiva dukham.

tata eva Kapilar-dukhasya cancalyameva pranatventotktam rajo vrittima vadadbhrlrityanandarupata sarva-rasanam. This visrant, whch according to Abhinavagupta characterises all aesthetic enjoyment, arises out of a sense of fulfilment and balance. Incompleteness gives rise to kshobha or cancalya, whch is the result of rajas.

Abhinavagupta rejects the point of view, which looks at objects of sense as different from the sentient being. He seems to have mistaken the old Patanjala point of view, in which through a process of paka, objects gathered by indriyas as ahara (Ch. II) contribute to the growth and development of human body, and mind. He seems to thlnk that samanyadhiranya or co-inherence between objects of sense in the form of vibhava and anubhava and mental feelings or sthayibhavas, excited by these, cannot be explained from this standpoint. There is according to Abhinavagupta, a great gulf between objective conditions and subjective feelings. It will be remcmbered from the analysis of ahara in Ch. II, that drsyta and sravya are gathered by hrdaya, acting under the direction of manas. From the Patanjala point of view, the objects of sense, even when these are different from the sentient being, can contribute to his bhoga and apavarga. Postponing for the present, the discussion of Abhinavagupta's solution of this problem, raised by Samanadhikaranya, it may be noted that Bharata thinks that this samanadhikarana is made possible by the presence of manas. It has already been noticed in Ch. II, how Bharata attaches great importance to the manas, seated in the hrdaya. It gathers the sense-impressions or vibhavas, which go to build up the soul (Taittiriya 2. 2).

It should be remembered that samanadhikara in Patanjala speculations, is effected in the level of buddhi, though it is made possible by the prescnce of manas. In Samadhi-pada I. 4, when through vritti-sarupya, the purusa becomes identified with sensible objects, the purusa appears to be undifferentiated from the buddhi. But the Samkhya appears to think that the samanadhikarana is established at the level of ahamkara. Orthodox Patanjala speculations characterise bandha or bondage as enjoyment of bhoga, and moksha or liberation as enjoyment of apavarga. Both bandha and moksha are of the buddhi. Samanadhikarana in Rasa realisation is a harmonisation between praktani and idaneentani vasanas or samskaras (see also Ch. XI). If bandha

and moksha be at the level of buddhi, it naturally follows that samanadhi-karana between praktani and idaneentani vasanas, or what corresponds to it at different levels of gradation, must be established throughout the scale. The absence of this harmonisation at any stage, would stop the evolution ; and one becomes tied to that level of existence. It appears that Bharata by repeated emphasis on the role of the sumanassa preksaka, is perhaps thinking that the samanadhikarana takes place at the level of buddhi. The manas being one of the stages of reference, the samanadhi-karana plane is a stage higher to this ; and this is buddhi.

Bharata by emphasizing the great importance of manas in aesthetic appreciation, is once again, following the tradition of Patanjala speculations. It should be remembered how the nirvikara atman is activated by the imposition of manas. (Caraka. Sarira. 1. 20). The mind bridges the gulf between objects of sense and the bhokta, the purusa. This is the platform, on which meet these two, the bhokta and the bhogya in the form of ahara (see Ch. II).

Abhinavagupta by denying the separate existence of the bhogya (see Chs. II, V) was referring to a different kind of Samanadhikarana. The point which has got to be carefully remembered in this context is this. Abhinavagupta could not do away with this concept of samanadhi-karana, even though his philosophical position is very different from that of Bharata. In the Sadvidya stage, the objective element or the vibhava is neither so obscure as in the Sadasiva, nor so prominent as in the Iswara, but it is, like the two pans of an evenly held balance (samadhrta tula puta nyayena), in a state of perfect equality with the subjective (Iswar Pratyabhijna Vimarsini. II. 196). The experience of this state may be expressed as "I am this".

The sad-vidya tattva is a distinct tattva from the vidya tattva, which represents one of the limited powers of a limited self. Although the experience of the universal self in the state of the sad-vidya is to be expressed in the same words, "I am this", as those required to state that of a limited individual self under the influence of the vidya, yet the implication in each case is fundamentally different. In the sad-vidya, both "I" and "this" refer to the same thing, i.e. both have samanadhikarana : there is no consciousness of the subject as quite distinct from that of the object ; but in the latter case, "I" refers to the limited

subject and "this" to the limited object (Iswar Pratyabhijna. II. 196-7).

It should be remembered that Abhinavagupta seeks to establish this samanadhi-karana between subjective feelings and objective conditions with the help of the Vijnanavada doctrine of the Yogacaras. The Yogacaras look at everything as being of the nature of jnana or sambit. This visible world appears to most men as the subject of knowledge, independent of their own souls, limited in space and time. It is like a "bhava", meaning existence (see also Ch. II). But in the Yogacara analysis, all these are merely projections of the citta ; these are the children of his own citta. The self-knowledge is imagined to be and looked upon, through ignorance, as something separate and distinct from him. To say that something exists is to say that it exists in knowledge. There is no existence, apart from such an existence in knowledge. To be is to be perceived.

According to the Vijnanavada doctrine of Vasubandhu in the Vimsatika, all transformations are but transformations of the principle of consciousness by its inherent movement, and none of our cognitions are produced by any external objects, which for us seem to be existing outside of us, and generating our ideas. In the Trimsika of Vasubandhu and its commentary by Sthiramati, this idealism is more clearly explained. It is said that both the soul or the knower and all that it knows as subjective ideas or as external objects existing outside of us (vibhavas in Bharata's analysis) are but transformations of pure intelligence (vijnana-parinama). The transformation (parinama) of pure intelligence means the product of an effect different from that of the causal moment simultaneously at the time of the cessation of the causal moment (Sthiramati's commentary. p. 16). There is neither externality nor subjectivity in pure intelligence, but still these are imposed on it (vijnana swarupe parikalpita -eva atma dharmasca). All erroneous impositions imply that there must be some equity which is mistaken as something else. There cannot be erroneous impositions on mere vacuity ; so these erroneous impositions of various kinds of external characteristics, self etc. have to be admitted to have been made on the transformations of pure intelligence. It should be remembered, as pointed out by Dr. Das Gupta, that both Vasubandhu and Sthiramati repudiate the sugges-

tion of these extreme idealists, who deny also the reality of pure intelligence on grounds of interdependence or relativity (samvritti). Vasubandhu holds that pure consciousness (vijnapti-matrata) is the ultimate reality. This ultimate consciousness is a permanent entity which by its inherent power (sakti) undergoes three-fold transformations as the inherent indeterminate inner changes (vipaka), which again produce the two other kinds of transformations as the inner psychoses of mental operations (manana) and as the perception of the so-called external sensible (visaya-vijnapti). The apprehension of all appearances or characterised attitudes (dharma) as the cognised objects and that of selves and cognisers, the duality of perceivers and the perceived, is due to the three-fold transformations of vipaka, manana, and visaya-vijnapti. The ultimate consciousness (vijnapti-matra) which suffers all these modifications, is called alaya-vijnana, in its modified transformations, because it is the repository of all experiences. The ultimate principle of consciousness is thus regarded as absolutely permanent in itself, and is consequently also of the nature of pure happiness (sukha), for what is not eternal is painful, and this being eternal is happy. When a saint's mind becomes fixed (pratisthita) in this pure consciousness (vijnapti-matra), the tendency of dual thought of the subjective and objective ceases, and there dawns the pure indeterminate (nirvikalpa) and transcendent (lokottara) consciousness. It is a state in which the ultimate pure consciousness runs back from its transformations, and rests in itself. It is divested of all afflictions (klesa) or touch of vicious tendencies, and is therefore called anasrava. It is unthinkable, undemonstrable, because it is, on the one hand, pure-self-consciousness (pratyatmavedya) and omniscience (sarvajnata), as it is divested of all limitations (avarana), and on the other hand, it is unique in itself. This pure consciousness is called the container of the seed of all (sarva-vija), and when its first indeterminate and indefinable transformations rouse the psychosis-transformations and also the transformations as sense-perceptions, these mutually act and react against one another, and thus the different series rise again and again, and mutually determine one another. These transformations are like waves and ripples on the ocean, where each is as much the product of others as also the generator of other. Alaya-vijnana in this ultimate state

of pure consciousness (*vijnapti-matra*) is called the cause (*dhatu*) of all virtues, and being the ultimate state in which all the dharmas, or characterised appearances, had lost all their limitations, it is also called the dharma-kaya of the Buddha. It may be pointed out here that in the *vijnanavada*, the eternal and unchangeable thought substance undergoes by virtue of its inner dynamics, three different orders of superficial changes, which later determine all subjective and objective possibilities ; the second starts the process of the psychosis by the original ignorance and false attribution of self-hood to non-self elements, self-love, and egoism ; and in the third grade, we have all the concrete mental and extra-mental relations evolve in the first stage of the transformations ; and these abide through the other two stages of the transformation, and becomes more and more complex and concrete in course of their association with the categories of the other transformations.

The substratum which makes possible the samanadhi-karana of subjective feelings and objective conditions or *vibhava*, is according to the Yogacaras, *vijnana*. What is, is merely one homogeneous *vijnana*, which is not an abstract, but a concrete reality. The thinking being becomes conscious of its existence and identity of the subject only by knowing objects. The whole system of facts is placed within the individual consciousness. The Yogacaras rejected the assumption of the realists, (including the Patanjala stand-point), who looked on mind as a self-contained thing confronted in experience by other self-contained things as *ahara*. Going behind the two substances of matter and mind, they tried to discover a comprehensive reality including these two. Within this *vijnana*, arises the distinction between subject and object. The alaya-*vijnana* is the foundational fact of reality, revealing itself in individual minds and things. The distinction between subject and object is a distinction made by knowledge itself within its own field, and not a relation between two independent entities, as the Vaibhasikas and the Sautratinkas assumed. The alaya-*vijnana* is the whole containing within itself, the Knower and the Known.

All thoughts excepting those of a Buddha have a three-fold nature or character : (1) the imagined nature (*parikalpta*), (2) dependent or caused nature (*paratantra*), and (3) absolute or metaphysical nature (*parinispanna*). Dream

experiences come in the first class. Thought externalises in the form of dream figures. Such wrongly objectified objects of cognition are the bodily organs, things known by them and the material universe. In the idea of the ego, ahamdristi, thought presents itself to itself, as object and subject of cognition. From the opposition of duality arise the so-called categories of being, non-being, essence etc. The dual nature results from the fact that the so-called objects, which are only forms of thought are considered to be external and existing in themselves, even as a dreamer believes in the reality of dream elephants, when he notices them. This duality has no metaphysical reality, but is a product of imagination, parikalpa or vikalpa, which imposes on thought the categories of subject and object.

The Yogacaras divide all things in the universe into the two groups of samskṛta or composite and asamskṛta or non-composite. The composite dharmas are also similarly divided as in the realist schools, though in them the first place is given to rupa or matter, while the Yogacaras give it to citta, or mind. Citta or mind is the ultimate source of all things. This citta has two aspects, laksana or phenomenal, and bhava or noumenal. The former deals with its changeableness, the latter with its immutability.

The asamskṛta dharmas are six. Akasa is the limitless, free from all change, which is identified with mere beings; Pratisamkhya-nirodha is the cessation of all kinds of klesas or sorrows, attained through the power of perfect knowledge; Apratisamkhya-nirodha is the cessation acquired without the aid of perfect knowledge. Acala is the state of disregard of all power and pleasure, and Samjna-vedana-nirodha is that where vedana (feeling) and samjna (perception) do not act. These five are not independent, but are different names conventionally employed to denote the noumenal aspect of the universe. These might be called the different stages by which the highest reality can be attained. Dharmapala says, "All these five conventional terms are given to several stages of manifestation, and parts of pure being". These are the manifestations of the true metaphysical absolute of the Yogacara school, the tathata. "This is the transcendental truth of everything, and is termed tathata, because its essential nature is real and eternal. Its nature is beyond the reach of language. It is indefinable", so says Vasubandhu, speaking of the nature of tathata.

Asanga similarly says, "It can neither be called existence nor non-existence. It is neither such nor otherwise. It is neither born nor destroyed. It neither increases nor decreases. It is neither purity nor filth. Such is the real laksana or nature of the transcendental truth."

Parikalpita or illusory knowledge is purely subjective, being unconditioned by the categories. It cannot stand critical judgment, and has no practical efficiency. Paratantra or empirical knowledge, is relative and conditioned. Through this categorised knowledge, the absolute reality, free from all conditions, cannot be known. It is possible for man to rise to the metaphysical insight since the one universal dwells in all. It exists whole and undivided in every single thing, entirely free from all forms of the phenomena. Plurality is possible because of subjection to time and space, which are the principles of individualisation. The alaya is free from diversity, though its phenomena are innumerable in space and time. The highest state which transcends all opposites, in which the positive and the negative are one and the same (bhavabhava-samanata), is called by the Yogacaras tathata, or pure being (Mahayana-sutralamkara).

It must have been noticed that Abhinavagupta was led to interpret Bharata's Rasa-sutra by vijnana-vada, because he was faced with the problem of Samanadhidharana in Rasa-realisation. The Iswara-Pratyabhijna-vimarsini (II. 196) had already referred to samanyadhidharanya as sad-vidya. There could not be any meeting of vibhavas, accompanied with anubhavas and vyabhicharibhavas, with sthayibhavas (See Ch. XI), or "This" and "I", without both being rooted in the same substrate. This substrate in the Vijnanavada, is of the nature of pure intelligence. This stand-point is very different from the Patanjala standpoint, which looks at both subject and object, or purusa and prakriti as real. The chief point of difference between the theory of knowledge of the Abhasavada and the Patanjala system is that while according to the latter, the object is separate from the subject, and caters to his bhoga and apavarga, according to the Abhasavada, subject and object are essentially one, and the phenomenon of knowledge is simply the result of their unification, i.e. merging of the object in the subject. Inspite of this very fundamental difference in philosophical position between the Muni and his great interpreter,

Abhinavagupta, the two are nevertheless agreed on the nature of aesthetic bliss. The samanadhikarana is a fundamental requirement in Rasa-realisation. This samanadhi-karana in Abhinavagupta's analysis, takes place in Vijnana, or in the sea of Universal Consciousness. In Patanjala analysis, the samanadhikarana between present bhavas and latent vasanas, takes place in buddhi. It has been clearly recognised by the Alankarikas that without vasanas, there can be no Rasa-realisation. (Vide Chapters VI and XI). In the Yoga-sutra 4.11, it is said that vasanas are rooted in smriti. In Sadhanapada 18, the Vyasa-bhasya speaks of grahana, dharana, uha, apoha, tattva-jnana and abhi-nivesa as all faculties of the buddhi. Vacaspati Misra explains dharana as smriti. So it appears that according to Patanjala standpoint, the samanadhi-karana is to be at the level of buddhi. This also seems to be Bharata's position, when he holds that Rasa-realisation is of the sumanassa preksaka. It has been noticed in Chs. IV and V, how both sumanasattva and preksakattva are to be achieved through Sattva-suddhi. But these two have the samanadhi-karana in the buddhi. The reader being already sumanassa, must pass to the samanadhi-karana level of buddhi, if he is to find the perfect balance and equipoise between vibhavas and sthayibhavas, which characterise aesthetic enjoyment.

But the extreme idealism of Abhinavagupta cannot be overlooked. In this, he stands in sharp contrast to the Patanjala background of Bharata's Natya-sastra (Vide Chs. II, VI, VII and VIII). Indeed, this has led to a good deal of misunderstanding of Bharata's philosophical and aesthetic position. There is hardly a parallel in the history of aesthetics to this, where a basic text like the Natya-sastra (belonging to a particular school of philosophy), has been throughout interpreted from the standpoints of other systems, which are almost all of them, monistic. There are present in Bharata's text, certain ideas in a germinal form, which have been differently interpreted in different schools of philosophy. One such idea is the concept of visuddha-sattva, which is the subject-matter of discussion in Chs. IV and V. Abhinavagupta's abhasa-vada doctrine offers a very fine and reliable explanation of the essence of aesthetic enjoyment. But it cannot be denied that it is a far cry from what the Muni meant by his Rasa-sutra (Vide Chs. II, VI, VII, VIII).

Abhinavagupta's extreme idealism reminds one of the absolute spiritualism of Berkeley, in that both of their systems are a unitary, homogeneous system of thought. Both overcame the dualism of substances, and thus satisfied the most fundamental demand of the philosophical spirit—the demand for unity. Berkeley speaks of the existence of matter as an illusion; that time is nothing, abstracted from the succession of ideas in our minds; that space cannot exist without the mind; that mind alone exists; and that these perceive ideas either by themselves, or through the action of the all-powerful spirit, on which they depend. Berkley's idealism is thus simply an apotheosis of *nous*, much as Abhinavagupta's philosophy is an apotheosis of *vijnana*.

IV

The concept of balance and perfect equipoise as developed in the Yoga, the Tantras and in the Bhagavad Gita, and the concept of Sunya in the Lankavatara-Sutra, or the metaphysical concept of Tathata in the Yogacara, are essentially the same. It is the concept of Sad-vidya in Kashmir Saivism. It is once again, the concept of Yuganaddha and Prajnopaya in Hinayana and Vajrayana Buddhism.

This concept of balance and harmony dominated Greek thought as much as it has dominated Indian aesthetic and philosophic speculations. Heraclitus held that behind all pairs of opposition, there is a single something which underlies them, though it appears each time in a different guise and so receives different names among men. This one thing which keeps asserting itself in struggle and in change is what Heraclitus calls God. He is tireless, in finding new concrete images for expressing the unity of opposites.¹ In the Second Book of the fragment, *Katharmoi*, Empedocles describes the process of the creation of whole forms. These whole forms had not yet any separate limbs, or separate sex; they became men and women as the process of separating out (under Haste) continued.² Empedocles appears to

¹ *Theology of the Early Greek Philosophers*—Werner Jaeger (Oxford, 1947).

² *Fragmente der Vorsokratiker*—Diels, B. 62.

have suggested that sexual desire was a yearning of the separated limbs to become one again as before. This foreshadows the theory attributed by Plato to Aristophanes in the *Symposium*.⁵³ The ethics of Plato is similarly dominated by this concept of balance and harmony. Plato distinguishes virtues of the soul and of the body. Those of the soul are wisdom, courage, justice, temperance, those of the body, health, strength and beauty. Parallel to these is the series of opposite qualities, the vices of body and soul. The virtues depend on the harmony (symmetry), the vices on the disharmony (lack of symmetry) of the soul or body as the case may be. This explanation of diseases, weakness and ugliness, as lack of symmetry in the body and its parts or their relations, was taken over by Plato from contemporary medicine, on which he based his whole science of ethics or therapy of the soul, and in which he saw the pattern of true science and strict method.⁵⁴ Hippocrates and Galenus also held that health is the result of a perfect bodily balance.⁵⁵ The concept of balance and harmony seems to be the dominating idea of the ancient world.⁵⁶

Man's true nature is completeness. This means entirety, perfection, fulfilment and satisfaction, without deficiency, lack or inability. That which is complete is one undivided and an invisible whole, to which nothing can be added, or from which nothing can be taken away. It undergoes neither fluctuation nor variation, neither augmentation nor deflection. Completeness is something rare and precious. In most cases, it is overlooked, because our cultural pattern favours onesidedness, and the development of highly specialised types. A man who is more than what society expects from him, is more or less, an uncertain person. He is different from the rest, because he is at one with himself. And yet everyone yearns for being a "more", because he has somehow an inkling of the fact that his existence means far more than economic welfare, sordid gain, or pleasure-hunting, and that it gains its meaning, when it is connected with something far more enduring and all-sustaining.

⁵³ Fragmente der Vorsokratiker—Diels. B. 64.

⁵⁴ Aristotle—A Study in his Development—Werner Jaeger (Clarendon Press, 1934)

⁵⁵ Brief Introduction to a comparative study of Greek and Indian Aesthetics —R. Sen (Sen Ray and Co.)

⁵⁶ Introduction. p. ix, xxii.

Segmental behaviour is possible for certain ends only, but it cannot continue to dominate the whole without damage to the core of what man is. Therefore, man must try to throw off the self-imposed fetters of his one-sidedness, and to bring to light all that is in him. Man is not altogether comprehended within the dimensions of the cosmos, created by the genius of scientists ; he extends somewhere else, into a world which although enclosed within him, stretches beyond space and time.

The moon waxes or wanes, according as her own shadow decreases or increases, but, in fact, the moon is the same all the time. "There is neither decrease nor increase. But although the moon is full all the time, we say that the moon waxes or wanes, as darkness goes away, or as he is covered with darkness". It is the same with what man really is, what the whole universe is. Human Interpretation conceives it as being or non-being. But in reality, it is both, or stated more correctly, being and non-being are abstractions of our own creation. And those abstractions, after they have been added together, are still less than reality. They leave behind them a residue, too important to be neglected. Man and the Universe, as known to the specialists, are far from being the real man, the real universe. They are nothing but schemata, consisting of other schemata built up by the techniques of each science. But when man passionately seeks the principle of all things; when he flings away his abstractions, because he has learned that they are insufficient, enmeshing him in a something, then he will find his true nature. And this nature, being wholeness, will manifest itself like the light of the full moon, when her own shadow vanishes. The Sekodessa-tika (G.O.S.) in p. 62 writes, nissvabhavam idam viswam bhavabhabhavallaksanam, "the universe is not a something (nissvabhavam) it is the one which (our various techniques divide into) being and non-being." And again in p. 62, the Sekodessa-tika writes, nityoditam tu buddhanam na vidyadastacetasam, "constantly it rises with the Enlightened Ones. It does not rise with them, whose mind is stained with ignorance".

Viewed from the standpoint of human ego, drawing near and withdrawing from what is in reality, the universe, human nature appears either open or closed to man. For when, in the daily struggle for existence, man's attention

is attracted by the outside world, all that is in him is obscured, but when man listens to and follows its voice, unexplainable happiness and ineffable bliss is waiting for him. He has everything, for he is everything. Saraha exclaims, as quoted in the Sekodessatika, p. 63,

Jayati sukha-raja ekah karana-rahitah sadodita jagatam
yasya ea nigadanasamaye vacanadaridro babhuva sarvajna.

"Victorious is the Prince, who is bliss, unique, causeless, and who constantly rises in the world. But if one tried to speak of Him in words, even the Omniscient One would be speechless".

Completeness, entireness, beyond all words and concepts, has been present from the very beginning, though unrealised. The universe is only its manifestation. It only seems to us if it grows till at last it will be plucked and enjoyed like a ripe fruit. However, the fruit is not different from the tree or from the seed out of which, it through various stages developed. Cause and effect are one and the same.

"The universe (the bimba of which) comprises all aspects and form, and is born out of the void (sunya), (comparable with) the transparent sky (and by nature the void), is the cause (hetu, kārana). Bliss (sukha) which originates in the immutable (aksara), (comparable with) the sukra (i.e. lucid energy, thought of as male activity, and according to ordinary people's view, the sperma), is the effect (phala). For what reason is bliss determined as effect, the nature of which is perfect (and unconditioned) bliss ? (the reason is that) perfect and unconditioned bliss is determined by just the same cause, because (bliss) is the void without ideas of objects (niralamba-sunyatmakatyat). This is the non-duality, known as the void and the Great Compassion (Sunyata karuna). The void signifies that the mind (Citta), representing the Universe, and being the Void appearing as an object, is the cause and that the mind, representing the immutable, and being the Great Compassion (sunyata-karuna)—not troubled by ideas of objects, is the effect. The non-separateness of the void and of the Great Compassion is enlightenment (bodhi-citta). It is oneness. This is called the non-losable (acyuta) Enlightenment is free from the opposites of annihilation (nirvana) and the bustle of the world (samsara). Thus the

author of the Kalacakra-tantra has stated. 'The universe (seen like an image in a mirror, bimba) is untrammelled by a sterile Nirvana ; the Immutable (aksara), being perfect (and unconditioned) Great Bliss, is beyond the bustle of the world, which yields but transient joy and pleasure. The union of the Immutable (aksara) with the universe (bimba) is non-duality ; it is unsurpassable, the sublime—ksara-sukha-laksana - atcetamanasrava mahasukham - aksaram. Tayoraksara-vimbayor yoga advaya apara ut-krista' (Sckodesatika, p. 70).

Plagued by frustration and haunted by anxiety, living a life on the plane of bhava, man is looking always for total satisfaction and complete freedom from anxiety. He is still far from having realised Great Bliss or mahasukha. In this stage of male-female relationship, of the emotional tyrannies and categories of society, from which he cannot isolate himself if he desires, are added the residua of individual experience. Looked at from the standpoint of sexual relationship, it means the memories of tiresome skittishness, and equally tiring exigencies of the females always evading man, when he wants them, and forcing themselves upon him when he does not want them. Moreover, man possesses more appetites than what his sexual organs can satisfy. But unaware of the disproportion between drive and spirit, and of the actual reason of his disequilibrium, forcing him to live on the plane of bhava, he is tempted into the vicious circle of seeking all the more in the objective world around him, in order to quench the burning thirst and hunger for completeness and total satisfaction. This, as a matter of fact, is the reason that in most cases, the relationship between man and woman, is confined in the realms of the biological drive. But since in this way, the man somehow fails in his adjustment to surplus reality, his human state should be considered as a biological neurosis *.

Advayavajra in Catur-mudra, pp. 32-33, thus speaks on the nature of this completeness, wholeness and totality. "Evam (comprises everything, and he who has understood the meaning of this word, has understood all and everything)"

"I worship the Vajra-sattva, who is purest knowledge, and for man's self-realisation, I shortly will discuss the sequence of the mudras.

¹ Yoganaddha by Dr. Herbert Guenther (Chowkhamba Sanskrit Series, Studies, Vol. III) may be fruitfully consulted.

Since men here do not understand the sequence of the mudras, they work under delusions, and suffer in erring about in the ocean of existence. In order that they may grasp the meaning of the four mudras, the means of the realisation of Great Bliss (mahasukha) is discussed here, in accordance with the Tantras. There are four mudras.

1. The karma-mudra
2. The dharma-mudra
3. The maha-mudra, and
4. The samaya-mudra.

This is the nature of Karma-mudra : Karman comprises everything that expresses itself in deeds, words and thoughts. A mudra which is characterised in this way is (bound up with and by nature) imagination (kalpanasvarupa). He who has intercourse with a karma-mudra, experiences (various stages of) pleasure and bliss (ananda), all of which belong to certain moments. (As it has been said) :

Out of the knowledge of the moments (there comes) the knowledge of bliss, culminating and ending in the Evam.

There are four degrees of pleasure, and bliss :

1. (ordinary) pleasure (ananda)
2. Transport (paramananda)
3. Satiety (viramananda), and
4. Bliss (sahajananda)

There are four moments :

1. Stimulus (vicitra)
2. Elaborated reflex (vipaka)
3. Final response (vimarda), and
4. the moment after consummation with its incredible awareness of all potentialities (vilaksana).

From the Seka (section of the Kalacakratantra), it is gathered that the moment after consummation (vilaksana) is the central experience. From the Hathayoga, however, it is learnt that at the end of bliss belonging to the moment after consummation (sahaja-vilaksanayor ante), duration sets in.

This has been expounded by the Exalted One in the Seka-Hathayoga. Everything that exists (sahaja), because (everything that exists) is, as it were, a reflection of the very nature of all that exists. The reflection of the very